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AN APPROACH
TO ENGLISH LITERATURE

for Students Abroad

BY H. B. DRAKE

BOOK II



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TO THE TEACHER

THIS series of five books is designed to form an approach to literature in two ways. It is an introduction to a variety of literary forms, and it is also an introduction to a wider vocabulary.

Literature has often been likened to a wonderland. This is true of the literature of one's own country, but the literature of another country is a foreign land as well as a wonderland. The student is like a traveller ; but before a man can travel with enjoyment and profit he needs both preparation and experience. First he must understand the language of the people among whom he is to travel. Second, if he is wise, he will, on arriving, find a reliable guide who can point out to him the chief features of distinction and interest. After this he will be equipped to wander by himself and make his own discoveries. In the same way, to appreciate literature, the student must first understand the language of that literature ; but he will also do well to find a guide who can indicate to him the principal features to be observed and examined, otherwise he will be bewildered and go astray.

This series, by introducing the student to a number of different kinds of writing, and by increasing his vocabulary, aims at being both guide and interpreter. It is, however, more than this ; it is a stage on the way to independence. By following the method employed here, the student will eventually be a master-traveller, free to wander at his will.

Variety of literary forms. For the sake of interest, the passages are all complete in themselves. For the most part, also, they have been taken from standard authors, and so serve as an introduction to actual English literature. More important, they illustrate a number of different kinds of writing to be met with in literature. A glance at the titles will show these different kinds. They are :

Narrative, of various kinds ;
Exploration ;
Drama ;
Satire ;
Essay ;
Travel.

The stress is naturally upon prose, but a little poetry has been added. In Book II onwards the poems for the most part illustrate the themes of the prose passages which they follow. This should be a useful introduction to more advanced poetry. The students may learn of rhyme and rhythm ; but, more particularly, of the difference between prose and poetic diction.

Vocabulary. To understand the meanings of words is so obvious a necessity to any one who wishes to read, that it need not be emphasized. The method of learning the meaning of words, however, is another matter. Moreover, the method must depend on two things : the range of vocabulary required, and the way in which the memory works.

To read an English newspaper or a novel demands a mastery of several thousands of words. This means immediately that the limited vocabulary, which serves for the first few years of English study, will not serve for wider reading. As we are now concerned primarily with reading, and not with the elements of the language, the problem is—how to acquire most rapidly and most efficiently a vocabulary of the necessary proportions. This series aims at solving that problem by observing the principles which it involves.

These principles are :

1. Words of most frequent use must be learnt first.
2. Words must be acquired a few at a time.
3. Words must be mastered by repetition.
4. Words must be both acquired and mastered, not in isolation, but in association.

These principles are dictated both by common sense, and by the nature of the memory itself. The first three principles need no comment. The fourth may require a certain explanation ; because there are two reasons why words must be learnt, not in lists, but in their context.

The first reason is, that the memory retains by association. A teacher faced by a new class will appreciate this point. To begin with there is nothing to connect the names with the individuals before him. The memory is completely perplexed. But when with familiarity the individuals become distinct characters, the names are readily retained. Also, some of the

names will be retained long after the children have grown up and left school, whereas others will lose their identity. This is because some of the children themselves have become associated with a number of incidents which are impressed upon the memory, whereas others have lived lonely and aloof. It is exactly the same with words, which are also names.

The second reason is, that words and also idioms have not really the precise meanings which dictionaries suggest. It is difficult to define exactly even such words as *house* or *table*; and abstract words are far more difficult to define. The fact is, that words take shade and colour from their surroundings. To appreciate literature, this shade and colour is as important as the basic meaning of the words. As a result, the more often a word is met with in its context, the richer it becomes in significance. Not only is it enforced upon the memory by repetition, but it grows in connotation and suggestion. As an example, consider the word *word* itself :

What is honour?—A word!

*A man of words and not of deeds
Is like a garden full of weeds.*

Words without thoughts do not to heaven go.

On the word of a gentleman!

In what precise way, then, does this book put these principles into practice?

It assumes, first of all, that the reader has already read Book I and has thus mastered a vocabulary of some 2,000 of the most common English words,

selected on word-frequency principles, together with the most frequently used word-groups formed by them. The passages in Book II introduce the reader to a further 700 words or so, of which about 500 are to be carefully learnt. Thus his effective vocabulary is brought to about 2,500 words. The new words are all defined within the terms of the previous 2,000, and are dealt with in the order of their appearance in the book. They are not defined more than once, but for the convenience of the reader a glossary is provided at the end of the book showing on which pages the definitions occur. Moreover, other books of increasing difficulty will carry the reader's vocabulary up to the stage where he can be left alone to continue his studies of literature with ease and enjoyment. It should be said here, that in order to bring passages from standard authors within the necessary 2,500 word vocabulary they have been specially adapted, with as little alteration as possible of the original author's style.

Exercises have also been added, and these are a particular feature of the book. They should be used wisely and resolutely, like drill. This is not to add to the tedium of language study, which at its best entails a great deal of inevitable drudgery ; it is to avoid the tedium by insuring rapid learning. Without the use of these exercises, much of the new material of the book would remain vague and half-assimilated, and some of it would slip from the mind altogether, thus involving dictionary work later on which should not be necessary. With a determined use of these exercises, however, practically everything in the book should be firmly impressed upon the memory.

The exercises are of three kinds :

I *Questions on the text.* These are to make certain that the students have really understood the passages they have read. They may be used both as oral and as written exercises. Used singly or in groups they could be made subjects for short essays.

II *Exercises on idiom.* English is very idiomatic. Very often, the simpler a passage is the more idiomatic it is. Idiom, however, must be learnt not only for its meaning but in its use. These exercises should be done with continual reference to the text, so that the students may see how the idioms are applied. An idiom may be appropriate in one connexion, and quite inappropriate in another, and an inappropriate idiom may be more serious than an inappropriate word. Idioms which should not be imitated are italicized in the notes or footnotes.

III *Exercises on vocabulary.* For the purpose of this book, these are particularly important. Their aim is to fix the new words in the memory by repetition and association ; that is, to reinforce by definite drill the aim of the reading itself. To do this, each new word is shown in the fullest connexion possible with (a) words of similar meaning, (b) words of opposite meaning, and (c) words of the same root.

As an example :

Courage.

- (a) *Boldness, bravery.*
- (b) *Cowardice.*
- (c) *Courageous, courageously, encourage, discourage.*

In such association, the single word *courage* is more easily retained. Moreover, it is enforced again upon the mind by similar exercises on the other words in (a), (b), and (c).

Words italicized in the footnotes and in the reference glossary, although necessary to the passages in which they occur, need not be fully mastered at this stage. If they occur again in later books in this series their definitions will be repeated.

Key Questions are also given. These may be used or not according to the teacher's preference. If they are used, they should be well understood before the passages are read, and referred to several times during the reading. Their aim is to focus the attention of the students upon the essential theme of the passage they are about to read.

The final exercises, if carefully worked through, should give both teacher and students a very good idea as to how firmly the new material has been established in the mind.

H. B. DRAKE

ABBREVIATIONS

comp., compare.

e.g., for example.

fem., female, feminine.

lit., literally, exactly.

m., male, masculine.

opp., opposite.

poet., poetic (used chiefly in poetry).

sc., scientific.

usu., usual meaning, usual use.

adj., adjective.

adv., adverb.

n., noun.

prep., preposition.

v., verb.

* refers to the picture vocabulary.

† refers to the notes at the end of the extract.

THE FLAMING TINMAN¹

From *Lavengro*, by George Borrow (1803-81)

Lavengro was the first of several books in which George Borrow described his wanderings and adventures in England, Wales, and later in Spain. The chief interest of these books is in the account the author gives of the life and customs of the gipsies.² The gipsies are a wandering race,³ to be found in every country of Europe. They have no land of their own, and no fixed homes. They live very roughly and simply in camps and caravans,⁴ and they travel from place to place, visiting fairs⁵ and markets, where they beg, tell fortunes,[†] sell cheap articles they have made, and sometimes trade in horses. They are also famous for their music; but unfortunately they have a reputation for stealing and dishonesty. They are a secret people, and suspicious of interference, so that very few outsiders⁶ have succeeded in getting to know them. But Borrow, while still a boy, became friendly with a gipsy boy, who taught him the gipsy language; and being as much of a wanderer as the gipsies themselves, he found himself admitted to their company, and so has been able to give in his books a faithful⁷ account of their customs. ‘Lav-engro’, which means ‘word-master’, was the name which the gipsies themselves gave him because of his knowledge of languages.

Lavengro is typical⁸ of a fairly large class of English books which treat of⁹ personal¹⁰ experiences in out-of-the-way¹¹ places and among out-of-the-way peoples; because in every generation¹² the English

¹ *Tinman* *n.*, unusual name for tinker: man who mends metal articles used in the kitchen; usually travels from place to place, working in the road.

² *gipsies* *n.*, see description that follows.

³ *race* *n.*, people belonging to the same nationality, or the same human type, but not necessarily living in the same country.

⁴ *caravan* *n.*, large carriage in which one can both live and travel.

⁵ *fair* *n.*, open-air gathering held in a town where people of the neighbourhood meet both for marketing and amusement.

¹

⁶ *outsider* *n.*, person not belonging to a particular class, company, etc.

⁷ *faithful* *adj.*, *here* true.

⁸ *typical* *adj.*, a good example of a certain type or class.

⁹ *treat of* *v.*, deal with, talk or write about.

¹⁰ *personal* *adj.*, belonging to one person; private.

¹¹ *out-of-the-way* *adj.*, unusual, uncommon.

¹² *generation* *n.*, people born about the same time; thus parents belong to one generation, children to the next generation, etc.

seem to produce a number of men like Borrow, who wander for the sake of wandering, preferring the chance companionship of the roads to the settled acquaintanceship¹ of friends and neighbours, and the natural habits of simple races to the artificial customs of civilization. Perhaps at first they are urged on by the romance² of the unknown ; but such men must be something more than poetic dreamers if they are to endure.³ The vagabond⁴—as the following incident shows—must be both vigorous⁵ and bold ; vigorous to meet hardship⁶ and discomfort, and bold to face threat and peril.⁷ For this reason, books such as *Lavengro* usually make healthy and inspiring reading.† Their subject matter⁸ is the reality of experience, not the invention⁹ of the imagination ; and their authors are men who, without pretending to be heroes,¹⁰ have learnt to overcome difficulty and danger in a spirit of happy courage.

During his wanderings Borrow met a tinker,¹¹ named Slingsby, who was terrified to work at his trade because of another tinker—the Flaming Tinman, as he called him—who had lately appeared in the district. The Flaming Tinman was a huge, savage¹² fellow ; and as he wanted all the trade for himself, he had set on¹³ Slingsby and beaten him, and then made him promise, under the threat of¹⁴ another beating, never to work in the same neighbourhood again. So Borrow bought Slingsby's horse and cart and tinker's stock,¹⁵ and set up¹⁶ as a tinker himself, though he knew little of the work. Slingsby, of course, warned him to keep out of the Flaming Tinman's way ;¹⁷ but Borrow

¹ acquaintance *n.*, *from* acquaintance : person whom one knows, but not a close friend (*v.* acquaint).

² romance *n.*, charming but unreal quality felt in the imagination, but not tested by experience (*adj.* romantic : *when applied to a person* easily attracted by such a quality).

³ endure *v.*, remain firm, unchanged in purpose ; *when followed by an object* bear (*also* continue without being destroyed. *n.* endurance).

⁴ vagabond *n.*, wanderer.

⁵ vigorous *adj.*, strong and forceful (*n.* vigour).

⁶ hardship *n.*, something difficult to endure, probably causing suffering.

⁷ peril (*poet.*) *n.*, danger (*adj.* perilous).

⁸ subject matter *n.*, the subject dealt with in a book, speech, discussion, etc.

⁹ invention *n.*, *here* something not true to fact produced by the imagination (*usu.* something planned to serve some definite purpose, and produced for the first time, such as a new machine. *v.* invent).

¹⁰ hero *n.*, very brave man (*adj.* heroic).

¹¹ tinker *n.*, *see* Tinman.

¹² savage *adj.* and *n.*, very fierce (*as n.* person belonging to a fierce, cruel, and uncivilized race).

¹³ set on *v.*, attack.

¹⁴ under the threat of : by threatening him with.

¹⁵ stock *n.*, possessions or supplies necessary to some particular business or trade.

¹⁶ set up *v.*, *here* begin to work in some occupation in which one is one's own master.

¹⁷ keep out of the way : not to come near, avoid meeting.

paid no attention¹ to the warning, and pitched his camp² in a little dell³ in the middle of the Flaming Tinman's district.

I ROSE up from the stone on which I was seated, determining to go to the nearest town, with my little horse and cart, and procure⁴ what I wanted. The nearest town, according to my best calculation,⁵ lay about five miles distant. I had no doubt, however, that by using ordinary haste, I should be back before evening. In order to go lighter, I determined to leave my tent standing as it was, and all the things that I had ⁶bought from the tinker, just as they were. 'I need not be worried on their account,'⁶ said I to myself; 'nobody will come here to interfere with them. The great advantage of this place is its perfect solitude.'⁷ I dare say⁸ I could live here six months without seeing a single human face. I will now harness⁹ my little horse and be off to the town.'

At a whistle which I gave, the little horse, which was feeding on the bank near the uppermost¹⁰ part of the dell, came running to me, for by this time he had become so accustomed¹¹ to me that he would obey my call for all the world¹² as though he had been a dog. 'Now,' said I to him, 'we are going to the town to buy bread for myself, and corn for you. I am in a hurry to be back; therefore, I pray you do your best,

¹ attention *n.*, notice (*v.* attend; *adj.* attentive).

² pitched his camp: put up his tent.

³ dell *n.*, little valley.

⁴ procure *v.*, get.

⁵ calculation *n.*, working at a problem which demands the use of figures, as in arithmetic, etc. (*v.* calculate).

⁶ on their account: because of them.

⁷ solitude *n.*, loneliness (*adj.* solitary).

⁸ dare say *v.*, believe to be probable.

⁹ harness *v.* and *n.*, put fittings on horse which fasten it to a cart.

¹⁰ uppermost *adj.*, highest (*comp.* topmost, hindmost, etc.).

¹¹ accustom *v.*, become used to something through habit.

¹² for all the world: exactly, just.

and draw me and the cart to the town with all possible speed, and bring us back. If you do your best, I promise you corn on your return. You know the meaning of corn, Ambrol ?'

Ambrol neighed¹ as if to let me know that he understood me perfectly well, as indeed he well might,† as I had never once fed him during the time he had been in my possession without saying the word in question† to him.

So I harnessed Ambrol, and then, going to the cart, I carried two or three things out of it into the tent. I then lifted up the shafts,² and was just going to call the horse to come and be fastened to them, when I thought I heard a noise.

I stood still, supporting the shafts of the little cart in my hand, and bending the right side of my face slightly towards the ground ; but I could hear nothing. The noise I thought I had heard was not one of those sounds that I was accustomed to hear in that solitude, the note of a bird, or the rustling³ of a branch ; it was—there I heard it again, a sound very much resembling⁴ the grinding of a wheel against stones. Could it proceed from the road ? Oh no ! the road was too far distant for me to hear the noise of anything moving along it. Again I listened ; and now I distinctly⁵ heard the sound of wheels, which seemed to be approaching⁶ the dell. Nearer and nearer they

¹ neigh *v.* and *n.*, cry (of a horse).

² shafts *n.*, long pieces of wood at the front of a cart between which the horse is harnessed.

³ rustling *n.*, soft sound such as is made by dry leaves rubbing together (c. rustle).

⁴ resemble *v.*, sound like, look like, etc. (*n.* resemblance).

⁵ distinctly *adv.*, clearly.

⁶ approach *v.* and *n.*, come near.

drew, and presently the grinding of wheels was mixed with the murmur¹ of voices. Soon I heard a vigorous shout,² which seemed to proceed from the entrance of the dell. ‘Here are people at hand,’³ said I, letting the shafts of the cart fall to the ground. ‘Is it possible that they can be coming here?’

My doubts on that point,⁴ if I had any, were soon cleared. The wheels, which had ceased moving for a moment or two, were once again in motion, and were now evidently⁵ moving down the winding⁶ path which led to my retreat. Leaving the cart, I came forward and placed myself near the entrance of the open space, with my eyes fixed on the path down which my unexpected, and I may say unwelcome, visitors were coming. Presently I heard a stamping⁷ or sliding as if of a horse in some difficulty, and then a loud curse; and the next moment appeared a man with a horse and cart, the man holding the head of the horse up to prevent him from falling, of which he was in danger owing to the precipitous⁸ nature of the path. While thus occupied,⁹ the face of the man was hidden from me. When, however, he had reached the bottom of the descent,¹⁰ he turned his head, and perceiving me, as I stood bare-headed, without either coat or

¹ murmur *n.* and *v.*, soft, indistinct sound, usually of voices.

² shout *n.* and *v.*, loud cry.

³ at hand: near.

⁴ point *n.*, here question, problem.

⁵ evidently *adv.*, clearly, without doubt.

⁶ wind (wound) *v.*, continue to turn first in one direction then in another, like a river (*also* continue to turn something in one direction around another object, such as string around a piece of wood).

⁷ stamping *n.*, noise made by beating the feet upon the ground (*v. stamp*).

⁸ precipitous *adj.*, very steep (*n. precipice*).

⁹ occupied *adj.*, busy, at work (*v. occupy*: fill; *n. occupation*: something on which one is at work, or one's particular trade or business).

¹⁰ descent *n.*, way down (*also* action of going downwards. *v. descend*; *opp. ascent, ascend*).

waistcoat,' about two yards from him, he gave a sudden start, so violent that the backward motion of his hand nearly threw the horse over.

'Why don't you move forward?' said a voice from behind, apparently² that of a female. 'You are stopping up the way, and we shall all be down one upon another.' And I saw the head of another horse over-topping the back of the cart.

'Why don't you move forward, Jack?' said another voice, also of a female, yet higher up the path.

The man didn't move, but remained gazing³ at me in the attitude⁴ he had taken up on first perceiving me, his body very much drawn back, his left foot far in advance of his right, and his right hand still grasping the collar of the horse, which gave way[†] more and more till it slipped right over.

'What's the matter?' said the voice I had last heard.

'Get back with you,[†] Belle and Moll!' said the man, still gazing at me. 'There's something unnatural here!'

'What is it?' said the same voice. 'Let me pass, Moll, and I'll soon clear the way!' And I heard a kind of rushing down the path.

'You needn't be afraid,' said I, addressing the man, 'I mean you no harm.[†] I am a wanderer like yourself, come here to seek for shelter; you needn't be afraid. I am a gipsy by naturalization;⁵ one of the right

¹ waistcoat *n.*, short article of clothing worn under the coat.

² apparently *adv.*, judging by the appearance (*here* judging by the sound).

³ gaze *v.* and *n.*, look fixedly.

⁴ attitude *n.*, position of the body.

⁵ naturalization *n.*, exchanging one nationality for another (*v.* naturalize).

sort,¹† and no mistake.† Good-day to you, brother ; I bid² you welcome ! ’

The man eyed me suspiciously for a moment ; then, turning to his horse with a loud curse, he pulled him up, and led him and the cart farther down to one side of the dell, muttering as he passed me, ‘ Afraid ! Hm ! ’

I do not remember to have seen a more savage-looking fellow. He was about six feet high, with an immensely powerful frame. His face was covered with huge black whiskers,³ but with here and there a grey hair, for his age could not be much under fifty. He wore a faded⁴ blue coat and coarse trousers. On his black head was a kind of red night-cap, round his bull⁵ neck a coloured handkerchief.—I did not like the look of the man at all.

‘ Afraid ! ’ growled⁶ the fellow, proceeding to unharness his horse. ‘ That was the word, I think ! ’†

But other people were now already upon the scene. Rushing past the other horse and cart, which by this time had reached the bottom of the path, appeared an extremely tall woman, or rather girl, for she could scarcely have been above eighteen. She was dressed in a tight bodice⁷ and a blue gown.⁸ She had neither hat nor cap ; and her hair, which was golden, hung down loose on her shoulders. Her complexion⁹ was fair, and her face good-looking, with a determined yet

¹ sort *n.*, class, kind.

² bid (bade *or* bad, bidden) (*poet.*) *v.*, *here* wish (*usu.* command).

³ whiskers *n.*, hair growing on the sides of the face.

⁴ fade *v.*, become less bright.

⁵ bull *n.*, male of cow (*here* means like a bull's).

⁶ growl *v.* and *n.*, noise made in the throat suggesting anger.

⁷ bodice *n.*, the part of a woman's dress above the waist.

⁸ gown *n.*, long dress.

⁹ complexion *n.*, colour of the face.

open¹ expression.² She was followed by another female, about forty, fat and vulgar³-looking, at whom I scarcely glanced,⁴ my whole attention being occupied by the tall girl.

‘What’s the matter, Jack?’ said the latter, looking at the man.

‘Only afraid, that’s all!’ said the man, still proceeding with his work.

‘Afraid of what—of that lad?⁵ Why, he looks like a ghost!—I could beat him with one hand.’

‘You might beat me with no hands at all,’ said I, ‘fair lady, only by looking at me. I never saw such a face and figure; both royal.⁶—Why, you look like Ingeborg, Queen of Norway. She had twelve brothers, you know, and could beat them all, though they were heroes—

On Dovrefeld in Norway,
Were once together seen
The twelve heroic brothers
Of Ingeborg the Queen.’†

‘None of your fooling,’ young fellow,’ said the tall girl, ‘or I will give you what shall make you wipe your face! Be civil,⁸ or you will rue⁹ it!’

‘Well, perhaps I was a little too high,’ I said. ‘I ask your pardon. Here’s something a bit lower—’ And I began to repeat a verse in the gipsy tongue:

¹ open *adj.*, *here* not hiding anything, clear to understand.

² expression *n.*, *here* feeling or character shown in the face.

³ vulgar *adj.*, impolite, bad-mannered (*n.* vulgarity).

⁴ glance *v.* and *n.*, give a short, quick look.

⁵ lad *n.*, boy, youth.

⁶ royal *adj.*, like, or belonging to, a king or queen.

⁷ fooling *n.*, *here* making fun of (see note p. 19).

⁸ civil *adj.*, polite.

⁹ rue *v.*, be sorry for.

‘As I was going to the town one day
I met my gipsy girl on the way——’

‘None of your gipsy girls, young fellow !’ said the tall girl, looking more threateningly than before, and closing her fist. ‘You had better be civil ; I am none of your gipsy girls. Though I keep company with gipsies—or to speak more correctly, half-and-halfs†—I would have you know that I come of English blood and parents, and was born in the great house of Long Melford.’

‘I have no doubt’, said I, ‘that it was a great house. Judging by your size, I shouldn’t wonder¹ if you were born in a church.’

‘Stay, Belle !’ said the man, putting himself in front of the ferocious² young woman, who was about to rush at me. ‘My turn is first !’—Then advancing to me in a threatening attitude, he said, with an evil look, ‘“Afraid” was the word, wasn’t it ?’

‘It was,’ said I, ‘but I think I wronged you. I should have said “terrified” ; you showed every sign of labouring under[†] uncontrollable fear.’

The fellow gazed at me with a look of foolish ferocity, and appeared to be hesitating whether to strike or not. Before he could make up his mind, the tall girl stepped forward, crying, ‘He’s making fun of[†] you ! Let me at him !’† and before I could put myself on my guard, she struck me a blow³ on the face which nearly brought me to the ground.

‘Enough !’ said I, putting my hand to my cheek.

¹ I shouldn’t wonder : I shouldn’t be surprised.

³ blow *n.*, *here* hit with the fist (*also* with a weapon).

² ferocious *adj.*, very fierce (*n.* ferocity).

‘ You have now performed your promise, and made me wipe my face. Now be satisfied, and tell me fairly¹ the ground² of your quarrel.’

‘ Ground ! ’ said the fellow. ‘ Didn’t you say I was afraid ? And if you hadn’t, who gave you leave to camp on my ground ? ’

‘ Is it your ground ? ’ said I.

‘ A pretty[†] question ! ’ said the fellow. ‘ As if all the world didn’t know that ! † Do you know who I am ? ’

‘ I guess I do,’ said I. ‘ Unless I am much mistaken, you are he whom people call the Flaming Tinman. To tell you the truth, I’m glad we’ve met, for I wished to see you. These are your two wives, I suppose ; I greet them. There’s no harm done ; there’s room enough here for all of us. We shall soon be friends, I dare say ; and when we are a little better acquainted, I’ll tell you my history.’

‘ Well, if that doesn’t beat all ! ’ † said the fellow.

‘ I don’t think he’s fooling now,’ said the girl, whose anger seemed to have cooled on a sudden. ‘ The young man speaks civil enough.’

‘ Civil ! ’ said the fellow, with a curse. ‘ But that’s just like you ! With you it’s a blow, and all over. † Civil ! I suppose you would have him stay here, and get into all my secrets, and hear all I may have to say.’

The fellow looked at the girl furiously,³ but his glance soon fell before hers. † He turned away his eyes, and cast⁴ them on my little horse, which was feeding among the trees.

¹ fairly *adv.*, *here* clearly, openly.

² ground *n.*, *here* cause, reason.

³ furiously *adv.*, very angrily (*n.* fury : great anger, *and* angry person).

⁴ cast *v.* and *n.*, throw.

‘What’s this?’ said he, rushing forward and seizing the animal. ‘Why, as I’m alive,[†] this is the horse of that cowardly villain¹ Slingsby!’

‘It’s his no longer; I bought it and paid for it.’

‘It’s mine now,’ said the fellow. ‘I swore² I would seize it the next time I found it on my ground; ay, and beat the master too!’

‘I am not Slingsby.’

‘All’s one for that![†]

‘You don’t say you’ll beat me?’

‘“Afraid” was the word!’

‘I’m sick and weak.[†]

‘Hold up your fists!’

‘Won’t the horse satisfy you?’

‘Neither horse nor cart!’

‘No mercy, then?’

‘Here’s at you![†]

‘Mind your eyes, Jack! There, you’ve got it! I thought so!’ shouted the girl, as the man fell back from a sharp blow in the eye. ‘I thought he was fooling you all along.’³

‘Never mind, Anselo! You know what to do—go in!⁴’ said the vulgar woman, who had hitherto⁵ not spoken a word, but who now came forward with all the look of a fury. ‘Go in again; you’ll beat ten like him!’

The Flaming Tinman took her advice, and came in bent on⁶ knocking me down, but stopped short on receiving a left-handed blow on the nose.

¹ *villain* *n.*, very bad man.

² *swear* (*swore*, *sworn*) *v.*, vow (*also use bad language, curse*).

³ *all along* : all the time.

⁴ *go in* : *here attack him*.

⁵ *hitherto* *adv.*, up to this time, before this.

⁶ *bent on* : with the intention of.

‘ You’ll never beat the Flaming Tinman in that way,’ said the girl, looking at me doubtfully.

And so I began to think myself, when, in the twinkling of an eye,¹ the Flaming Tinman pulled off his coat, and, throwing off his red night-cap, came rushing in more desperately² than ever. To a straight hit which he received in the mouth he paid as little attention as a wild bull would have done. In a moment his arms were around me, and in another he had hurled³ me down, falling heavily upon me. The fellow’s strength appeared to be tremendous.

‘ Pay him off⁴ now ! ’ said the vulgar woman.

The Flaming Tinman made no reply, but planting⁵ his knee on my breast, seized my throat with two huge horny hands. I gave myself up for dead,[†] and probably should have been so in another minute but for the tall girl, who caught hold of the handkerchief, which the fellow wore round his neck, with a grasp nearly as powerful as that with which he pressed my throat.

‘ Do you call that fair play ? ’[†] said she.

‘ Hands off,⁶ Belle ! ’ said the other woman. ‘ Do you call it fair play to interfere ? Hands off, or I’ll be down on you myself ! ’

But Belle paid no attention to the warning, and heaved⁷ so hard at the handkerchief that the Flaming Tinman was nearly choked.⁸ Suddenly loosening his

¹ in the twinkling of an eye: all of a sudden.

² desperately *adv.*, in the vigorous manner of a man making a last effort before giving up hope (*v.* and *n.* despair: lose hope).

³ *hurl v.*, throw violently.

⁴ *pay him off*: have your revenge (vengeance).

⁵ *plant v.*, here set firmly.

⁶ *Hands off*: Do not touch him.

⁷ *heave v.* and *n.*, pull vigorously.

⁸ *choke v.*, prevent from breathing by pressing, or filling up, the throat.

hold of me, he started to his feet, and aimed a blow at my fair preserver, who avoided it, but said coolly :

‘Finish the other business first, and then I’m your woman† whenever you like. But finish it fairly ! No foul play while I’m by ! I’ll be the boy’s second,† and Moll can pick you up when he happens to knock you down.’

The battle during the next ten minutes raged¹ with considerable fury, but it so happened that during this time I was never able to knock the Flaming Tinman down, but on the contrary² received six knock-down blows myself. ‘I can never stand³ this,’ said I, as I sat on the knee of Belle. ‘I’m afraid I must give in. The Flaming Tinman hits very hard.’ And I spat out a mouthful of blood.

‘Sure enough you’ll never beat the Flaming Tinman the way you fight. It’s no use tapping⁴ the Flaming Tinman with your left hand. Why don’t you use your right ? ’

‘Because I’m awkward with it,’ said I. Then getting up, I once more faced the Flaming Tinman, and struck him six blows for his one ; but they were all left-handed blows, and the blow that the Flaming Tinman gave me knocked me off my legs.

‘Now, will you use Long Melford ? ’† said Belle, helping me up.

‘I don’t know what you mean by Long Melford,’ said I, gasping⁵ for breath.

¹ rage *v.* and *n.*, express great anger (*bere* continue fiercely).

⁴ tap *v.* and *n.*, hit gently.

² contrary *n.* and *adj.*, opposite.

⁵ gasp *v.* and *n.*, draw a sharp breath, breathe with difficulty.

³ stand *v.*, *bere* endure.

‘Why, this long right of yours,’ said Belle, feeling my right arm. ‘If you do, I shouldn’t wonder if you yet stand a chance.’

And now the Flaming Tinman was once more ready, and more ready than myself. I, however, rose from my second’s knee as well as my weakness would allow me. On he came, striking left and right, appearing almost as fresh in wind¹ and spirit as when he first began the fight, though his eyes were considerably² swelled, and his lower lip was cut in two. On he came, striking left and right, and I did not like his blows at all, or even the wind of them, which was anything but agreeable,³ and I gave way before him. At last he aimed a blow, which, had it taken full effect, would doubtless have ended the battle; but owing to his slipping, his fist only brushed against my left shoulder, and came with tremendous force against a tree, close to which I had been driven. Before the Tinman could recover himself, I collected all my strength, and struck him beneath the ear, and then fell to the ground completely exhausted;⁴ and it so happened that the blow which I struck the tinker beneath the ear was a right-handed blow.

‘Hurrah⁵ for Long Melford!’ I heard Belle exclaim.⁶ ‘There’s nothing like Long Melford for shortness⁷ all the world over.’⁸

At these words, I turned round my head as I lay,

¹ wind *n.*, *here* breathing.

² considerably *adv.*, enough to be important.

³ agreeable *adj.*, pleasing.

⁴ exhausted *adj.*, with no strength left (*v. exhaust*: use up, make thoroughly weary; *n.* exhaustion).

⁵ Hurrah: exclamation showing great pleasure.

⁶ exclaim *v.*, make an exclamation, cry out excitedly.

⁷ shortness *n.*, *here* speed.

⁸ all the world over: anywhere.

and perceived the Flaming Tinman stretched upon the ground apparently senseless.¹ ‘He is dead !’ said the vulgar woman, as she vainly² tried to raise him up ; ‘he is dead ! The best man in all the north country, killed in this fashion by a boy !’

Alarmed at these words, I managed to get on my feet ; and with the assistance of the woman, I placed my fallen opponent in a sitting position. I put my hand to his heart, and felt a slight beating. ‘He’s not dead,’ said I ; ‘only unconscious. If he were let blood,† he would recover presently.’ I produced a penknife³ which I had in my pocket, and, baring the arm of the Tinman, was about to make the necessary cut, when the woman gave me a violent blow, and, pushing me aside, exclaimed, ‘I’ll tear the eyes out of your head if you try to touch him ! Do you want to complete your work, and murder him outright,⁴ now he’s asleep ? You’ve had enough of his blood already !’

‘You are mad,’ said I. ‘I only seek⁵ to do him a service.⁶ But if you won’t let him be bled, bring some water and throw it in his face. You know where the pool is.’

‘A pretty trick !’ said the woman. ‘I should find his throat cut when I came back !’

‘Then you go,’ said I to the tall girl. ‘Take the can⁷ and bring some water from the pool.’

‘You’d better go yourself,’ said the girl, wiping away a tear as she looked on the yet senseless

¹ senseless *adj.*, unconscious (*also* foolish).

² vainly *adv.*, without success.

³ penknife *n.*, small knife which can be closed and carried in the pocket.

⁴ outright *adv.*, immediately and completely.

⁵ seek (sought) *v.*, *here* wish, try.

⁶ service *n.*, helpful act.

⁷ can *n.*, metal cup or pot, with handle and (often) covering, used for holding water, etc.

form¹ of the tinker ; ‘you’d better go yourself if you think water will do him good.’

I had by this time somewhat recovered my exhausted powers, and, taking the can, I went as fast as I could to the pool. Arriving there, I lay down on the edge, took a long draught² and then plunged³ my head into the water, after which I filled the can, and went back to the dell. Before I could reach the path which led down into its depths,⁴ I had to pass some way along its side. I had arrived at a part immediately over the scene of the struggle, where the bank, overgrown with trees, sloped precipitously down. Here I heard a loud sound of voices in the dell. I stopped, and laying hold of a tree, leaned over the bank and listened. The two women appeared to be in a hot⁵ argument in the dell. ‘It was all one to you,’ said the vulgar woman to the other. ‘Had you not interfered, the old man would soon have settled⁶ the boy.’

‘I’m for⁷ fair play and Long Melford,’ said the other. ‘If your old man, as you call him, could have settled the boy fairly, he might, for all I should have cared ; but no foul work for me ! And as for setting on the boy with our knives when he comes back, as you proposed,⁸ I’m not so fond of your old man or you that I should oblige⁹ you in it to my soul’s destruction.’^{10†}

¹ form *n.* and *v.*, *berē* body, figure (*usu.* shape).

² draught *n.*, anything drawn in or out (*berē* drink).

³ plunge *v.* and *n.*, push an object vigorously, or throw oneself suddenly into something.

⁴ depth *n.*, *berē* deepest part (*usu.* measurement downwards).

⁵ hot *adj.*, *berē* angry.

⁶ settle *v.*, *berē* defeat.

⁷ I’m for : I believe in.

⁸ propose *v.*, suggest (*n.* proposal).

⁹ oblige *v.*, *berē* satisfy a wish, do a service to.

¹⁰ destruction *n.*, act, or result, of destroying.

‘Hold your tongue,’ or I’ll——’

I listened no further, but hastened as fast as I could to the dell. My opponent had just begun to show signs of returning life; the vulgar woman was still supporting him, and occasionally² cast glances of anger at the tall girl who was walking slowly up and down. I lost no time in throwing the greater part of the water into the Tinman’s face, whereupon he sneezed,³ moved his hands, and presently looked round him. At first his looks were dull and heavy and without any intelligence at all; he soon, however, began to be conscious of his situation. He cast a frowning⁴ glance at me, then one of the deepest anger at the tall girl, who was still walking about without taking much notice of what was going forward.⁵ At last he looked at his right hand, which had evidently suffered from the blow against the tree, and a half-smothered⁶ curse escaped his lips. The vulgar woman now said something to him in a low voice, whereupon he looked at her for a moment, and then got upon his legs. Again the vulgar woman said something to him; her looks were furious, and she appeared to be urging him on to attempt something. I observed that she had a knife in her hand. The fellow remained standing some time as if hesitating what to do. At last he looked at his hand, and, shaking his head, said something to the woman which I did not understand. The tall girl,

¹ Hold your tongue: Keep quiet, do not speak.

² occasionally *adv.*, from time to time, now and again.

³ sneeze *v.* and *n.*, make a sudden, violent, and uncontrollable noise through the nose.

⁴ frown *v.* and *n.*, fierce expression of the brow to show anger.

⁵ go forward *v.*, *here* happen.

⁶ smother *v.*, *here* control, keep back (*usu.* cover the mouth with something so as to prevent from breathing).

however, appeared to overhear¹ him, and, probably repeating his words, said, ‘No, it won’t do ; you are right there. And now hear what I have to say—let bygones² be bygones,† and let us all shake hands, and camp here, as the young man was saying just now.’ The man looked at her ; and then, without any reply, went to his horse, which was lying down among the trees, and kicking it up led it to the cart, to which he immediately began to harness it.

Adapted.

¹ overhear *v.*, hear something not intended to be heard. ² bygones *n.*, actions or events already past.

SUGGESTED KEY QUESTION

What qualities of character are necessary to a man who lives a lonely, wandering life ?

NOTES

PAGE LINE

- 1 10 tell fortunes : prophesy what will happen to a person, by examining the lines on his hands, or by laying cards on a table and explaining the future from the way in which they are arranged.
- 2 10 make healthy and inspiring reading : are healthy and inspiring to read (*see* good eating, p. 70, l. 27).
- 4 6 as he well might : as it was natural for him to do.
- 4 9 in question : already mentioned (*also* whatever is being considered or discussed).
- 6 15 give way : yield to some force, slip, fall (*also* break, as of a rope or a branch).
- 6 19 Get back with you : Go back (*comp.* Down with you, up with you : Get down, get up).
- 6 20 unnatural : though Borrow was a young man, he had white hair, which gave him a strange appearance (*see* p. 8, l. 9-10, ‘he looks like a ghost’).
- 6 26 I mean you no harm : I do not intend to harm you.
- 7 1 one of the right sort : a good friendly fellow.
- 7 1 and no mistake : a phrase used to express certainty.

PAGE LINE

7 17 That was the word, I think : the man is angry at the suggestion that he can feel fear.

8 20 On Dovrefeld, etc. : from Borrow's translation of a Norwegian ballad.

9 7 *half-and-halfs* : people who are only partly of gipsy parentage.

9 21 labouring under : suffering from, being under the influence of.

9 26 make fun of : laugh at, joke at, make a person feel foolish by saying things which he cannot quite understand.

9 26 *Let me at him* : Let me deal with him (*here* fight him).

10 8 pretty : *here* used to express scorn (see p. 15, l. 23).

10 8 As if all the world didn't know that : *suggests* All the world knows that, so why do you pretend not to know it ?

10 19 if that doesn't beat all : said in a surprised tone of voice to suggest that what Borrow has just said is worse than anything he has said before.

10 24 with you it's a blow and all over : you think that, when you have struck one blow, the quarrel is ended.

10 28 his glance fell before hers : she looked at him with such power and determination that he had to lower his eyes.

11 2 as I'm alive : it's as true as the fact that I'm alive (used to express the sudden realization of something surprising).

11 9 *All's one for that* : That makes no difference.

11 12 I'm sick and weak : Borrow had lately been very ill.

11 17 *Here's at you* : I'm going to attack you.

12 15 I gave myself up for dead : I felt certain I should soon be dead, I ceased to have any hope of saving my life.

12 21 fair play : obeying the rules in a game, fight, etc. (*opp.* foul play, see p. 13, l. 6).

13 5 *then I'm your woman* : then I shall be ready to fight you.

13 6 second : a person who attends to one of the fighters during the intervals of the fight.

13 26 Long Melford : a term invented by Belle, from the name of her birth-place, to mean a blow with the right fist.

15 11 let blood (*or* blooded, see p. 15, l. 20) : made to bleed. In the old days, making a person bleed was believed to be a cure for nearly all illnesses.

16 26 to my soul's destruction : Belle means that if she helps to kill Borrow she will be punished in her next life.

18 4 let bygones be bygones : do not quarrel any more about things which are finished with.

EXERCISES

A. 1. Why did Borrow like to live among the gipsies ?
 2. What qualities of mind and body must a wanderer possess ?
 3. Describe the dell in which Borrow was camping.
 4. Describe the Flaming Tinman.
 5. Compare the appearance of Moll and Belle.
 6. Why was the Flaming Tinman angry with Borrow ?
 7. Describe the fight in outline.
 8. Why did Belle help Borrow ?
 9. What did Moll want the Flaming Tinman to do to Borrow ?
 10. Why did the Flaming Tinman go away ?

B. *Example* : Describe : description. Honest : honesty. In the same way give the nouns which are formed from, or connected with, the following words :

interfere	succeed	know	acquaint	endure
invent	pretend	difficult	appear	attend
calculate	distant	solitary	possess	rustle
resemble	enter	occupy	descend	express
ferocious	perform	furious	exhaust	exclaim
assist	serve	draw	deep	argue
propose	destroy	intelligent	hesitate	repeat

C. Find other expressions for the words in italics :

1. The gipsies *are to be found* in every country in Europe.
2. Books such as 'Lavengro' *make inspiring reading*.
3. He made him promise, *under the threat* of a beating, to go away.
4. He *set up* as a tinker.
5. I *had no doubt* that I should be back before evening.
6. I need not be worried *on their account*.
7. I *dare say* I could live here quite happily.
8. He obeyed me *for all the world* as though he were a dog.
9. I *am in a hurry* to be back.

10. He understood me, as indeed *he well might*.
11. Here are people *at hand*.
12. I stood *with my eyes fixed on* the path.
13. *Back with you! Up with you!*
14. I *mean you no harm*.
15. It is a fine day, *and no mistake*.
16. His age *could not be much under* fifty.
17. I shouldn't *wonder* if he comes.
18. He could not *make up his mind*.
19. *As if all the world didn't know* that!
20. He was *bent on knocking* me down.
21. *In the twinkling of an eye*.
22. I *gave myself up for* dead.
23. He *started to his feet*.
24. I cannot *stand* this.
25. He knocked me *off my legs*.
26. It was *anything but pleasant*.
27. I only wish to *do him a service*.
28. *You had better bring* some water.
29. A fierce fight was *going forward*.
30. *Let bygones be bygones*.

D. For each word in List I, find one or more words of similar meaning in List II :

I	people	stranger	true	unusual	private
	friend	bear	fierce	like	clearly
	come near	look	position	kind	throw
	curse	opposite	pleasing	senseless	uselessly
	shape	suggest	notice	brave	steep
II	out-of-the-way		precipitous		heroic
	attitude	gaze	swear		approach
	savage	agreeable	evidently		distinctly
	personal	race	form		contrary
	vainly	acquaintance	ferocious		resembling
	outsider	endure	propose		hurl
	furious	cast	observe		faithful
	glance	unconscious	foolish		sort

E. Supply the missing words :

1. Gipsies live in c - - ps and c - - - v - ns.
2. Borrow was a t - p - - - l wanderer.
3. Every g - n - - - t - - n has its own problems.
4. He was attracted by the r - m - - c - of the sea.
5. A mountaineer must be v - g - - - - s and able to endure h - - d - - - p.
6. The aeroplane is a modern i - v - - t - - n.
7. According to his c - l - - l - - - - n the journey would take five hours.
8. His voice was no louder than a m - - m - - .
9. The road w - - - d between the hills.
10. His o - - - p - t - - n is teaching.
11. The dog g - - - l - d angrily.
12. The swimmer struggled d - - p - - - t - l - to reach the shore.
13. The smoke c - - k - d him so that he could not cry for help.
14. The boy has grown c - - s - d - - - b - y this year.
15. He pl - - - d into the river to save the drowning child.
16. Will you o - l - g - me by lending me a stamp ?
17. They only visit us o - - - s - - n - - l y.
18. The dust blew into his nose and made him s - - - z - .
19. The man fr - - n - d angrily.
20. The door was open, so I o - - rh - - r - what they said.

UNDER THE GREENWOOD TREE

1 Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither ;
 Here shall he see
 No enemy
But winter and rough weather.

10 Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither ;
 Here shall he see
 No enemy
But winter and rough weather.

WILLIAM SHAKESPEARE (1564-1616)

(From *As You Like It*)

NOTES

LINE

2 Who loves, etc. : *read* Let him, who loves to lie with me under the greenwood tree, etc., come hither.

3-4 tune . . . throat : sing merrily like the birds.

5 hither *adv.*, to this place.

9 ambition *n.*, strong desire to reach a high position in life (*adj.* ambitious).

shun *v.*, avoid.

10 i' : *for* in.

MOUNTAINS AND MEN

From *Crossing South Georgia*, articles written for the *Blue Peter* by Commander F. A. Worsley

Sir Ernest Henry Shackleton (1874-1922) was a British polar¹ explorer. He sailed first with Captain Scott[†] in an expedition² to the antarctic,³ and later commanded several expeditions himself. He died during one of his expeditions, and was buried in South Georgia, the scene of the incident⁴ described below.

Though Shackleton won great fame as an explorer, yet in the imagination of the world he lives chiefly as a magnificent⁵ leader of men. His qualities of leadership can be judged even in the little incident that follows. His care for others, his self-sacrifice,⁶ his watchfulness, his patience, his foresight,⁷ his refusal to be tempted⁸ into unnecessary risks together with his ready daring when risks had to be boldly met, and the unfailing inspiration of his cheerfulness⁹ and courage, made him both trusted and beloved by his men. He is indeed typical of the great leaders of all time.

English literature is particularly rich in the records of exploration, from the voyages of discovery of the Elizabethan mariners,¹⁰ to the expeditions of modern mountaineers who are still striving¹¹ to conquer¹² Mount Everest. But explorers such as Shackleton must not be

¹ polar *adj.*, from North or South Pole, the extreme northern and southern points of the earth.

² expedition *n.*, journey with a special purpose, such as discovery, war, etc. (*also* the party of people making the journey).

³ antarctic *n.* and *adj.*, the part of the world around the South Pole (arctic: around the North Pole).

⁴ incident *n.*, one short, complete event.

⁵ magnificent *adj.*, of people, good, great, noble; of things, extremely beautiful.

⁶ sacrifice *n.* and *v.*, giving away something which can hardly be spared, or denying oneself some happiness, in

order to help somebody else (*also* an offering made for some religious purpose).

⁷ foresight *n.*, power of seeing beforehand what is likely to happen, and providing for it.

⁸ tempt *v.*, arouse a strong desire, usually to do something wrong (*n.* temptation).

⁹ cheerfulness *n.*, happy manner, especially under difficulties.

¹⁰ mariner *n.*, sailor.

¹¹ strive (*strove, striven*) *v.*, try hard, struggle (*n.* strife: fighting).

¹² conquer *v.*, overcome, defeat (*here* succeed in mastering. *n.* conquest).

confused with wanderers such as Borrow. Both wanderer and explorer may be driven on by restlessness, by curiosity,¹ by the love of adventure, by the romance of discovery ; but the wanderer has little aim beyond his own personal satisfaction, whereas the explorer has a serious purpose to achieve,² and in order to achieve it he is prepared to sacrifice—and often does sacrifice—his life. The difference between the two types of men is shown also in their writings when they come to³ record† their experiences. The wanderer feels that he must amuse the reader as well as give him information.⁴ Though true in the main⁵ to fact, he writes as a rule⁶ with a certain charm and polish of style, and though he is treating of reality, yet he colours reality with his own humour⁷ and fancy. But the explorer has a plain tale to tell, and usually he tells it simply and straightforwardly,⁸ his aim being no more than to present† the reader with a faithful record of events.

The incident itself is told by Commander Worsley, the Commander of Shackleton's ship, the *Endurance*. It took place⁹ during Shackleton's third expedition in this ship towards the South Pole. In order to rescue some of his crew, who were separated from the party, Shackleton had first to travel with five men in a 22-foot boat over 850 miles of stormy ocean, and then to cross South Georgia, a mountainous and unmapped country in the antarctic. The incident shows with what risk and difficulty the way was found through the trackless waste.¹⁰

ABOUT eight the sun rose—our spirits with it.† It was all-important to have fine weather, and everything looked promising.¹¹ We were travelling over what appeared to be a wavy sheet of snow and ice, and, after crossing a gorge,¹² we started a long steady ascent which lay across our course at right angles from the main range. The snowy slopes over which we were

¹ curiosity *n.*, desire to know whatever is new or unknown (*also* something rare. *adj.* curious).

² achieve *v.*, succeed in doing something by effort (*n.* achievement).

³ come to : eventually.

⁴ information *n.*, knowledge got from a person, a book, etc.

⁵ in the main : for the greater part, in important matters.

⁶ as a rule : usually.

⁷ humour *n.*, quality of seeing things, and speaking of things, in an amusing way (*adj.* humorous).

⁸ straightforwardly *adv.*, in a direct way.

⁹ take place : happen.

¹⁰ waste *n.* and *adj.*, desert, uncultivated country.

¹¹ promising *adj.*, here likely to be suitable for the work ahead.

¹² gorge *n.*, deep rocky valley.

travelling steepened ahead of us to a great ridge,¹ through which five rocky crags² rose up like giant fingers, with what looked like passes between them. The right-hand one being the lowest, Shackleton agreed to my proposal that we should try it. Away to our right the ice-sheets continued up steadily through a great break in the main range, apparently an easy way, but some miles longer, and with no certainty of what lay on the other side. It was a view of vast³ solitude, with the perfect purity⁴ of Alpine⁵ scenery—clear atmosphere,⁶ blue skies, a few soft woolly clouds, and dazzling⁷ sunshine on the snowy slopes and valleys, with black up-rising crags, and peak beyond peak of the great Allardyce Range, snow-clad⁸ and majestic,⁹ glittering like armed giants in the morning sun.

We were roped† now, ready for crevasses.¹⁰ The only sounds were the brush of our feet through the snow, the soft rubbing of the rope, and an occasional alarming hiss¹¹ as a large surface of snow slipped several inches down the slope with us upon it. With every step we took we sank about half-way to our knees. The ascent grew steeper. At each quarter of an hour, when we stopped for a minute, we threw ourselves flat on our backs, and, drawing in great draughts of air,

¹ ridge *n.*, top of a line of mountain or hill.

² crag *n.*, outstanding rock.

³ vast *adj.*, huge, reaching a long way.

⁴ purity *n.*, quality of being pure.

⁵ Alpine *adj.*, from Alps, high snow-covered mountains, the special name of the mountains of Switzerland.

⁶ atmosphere *n.*, air (*also* the special influence that makes itself felt in a place, a book, etc.).

⁷ dazzling *adj.*, so bright as to hurt the eyes and prevent one from seeing properly (*v. dazzle*).

⁸ clad (*poet.*) *adj.*, clothed.

⁹ majestic *adj.*, magnificent (*lit.* with the appearance and bearing of a king. *n. majesty*).

¹⁰ crevasse *n.*, deep split (*here* probably hidden because covered with snow).

¹¹ hiss *n.* and *v.*, sound of the letter 's' (when made by European people shows scorn or disapproval).

took the most complete rest in the shortest possible time. Our bodies sweated, but our feet were cold and wet from the snow which had got in through the worn-out uppers of our boots and melted as we marched.

Towards noon we reached the pass, but to our disappointment found, on looking over, precipices and ice-falls, with no possible descent. Between us and the next gap¹ were the precipitous sides of a craggy peak, so down we had to go, and up again—another steep struggle to the next gap. Half-way up Sir Ernest ordered a meal. I remember on this occasion, although my appetite generally was so good as to be a joking matter, that I wanted no food except half a biscuit, two lumps of sugar, and a handful of snow. I think when men are enduring extra² fatigue³ or doing extra hard work, the less they eat for a start,⁴ the better. Shackleton, ever watchful, was quite anxious about me, till I told him how well I felt.

We reached the second gap, and, looking over, found the descent as impossible as before. Again the sickening⁵ retreat from our hard-won climb, and another still steeper climb past the farther side of the next peak. As we reached the third gap, which was a ridge of ice between two peaks, we lost the sun behind the mountains, and immediately felt colder. We were about 4,000 feet above sea-level. Thinking my feet were frost⁶-bitten,† as their feeling had not yet

¹ gap *n.*, space, opening.

² extra *adj.*, more than usual, added.

³ fatigue *n.* and *v.*, weariness.

⁴ for a start : at the beginning.

⁵ sickening *adj.*, *here* very annoying, disappointing.

⁶ frost *n.*, freezing coldness (*also* white covering on the ground, etc., in freezing weather).

fully returned after the boat journey, I took off my footgear¹ at the next stop, but found my feet were all right, though very cold. I wrung² out my dripping socks, wiped and rubbed my feet well, and put on the dry socks from my shoulders, replacing³ them with the wet ones—to Shackleton's amused admiration. He showed his usual fatherly interest and praised my foresight. I bound up the ragged⁴ uppers of my boots so carefully that little or no snow got in, and on renewing⁵ the march my feet were glowing⁶ pleasantly.⁷ Crean's boots were, I think, a little better than mine; but how Sir Ernest avoided frost-bite, wearing leather boots, is a mystery. With his usual self-sacrifice he had given his own Shackleton boots† to one of the men in the boat.

The third gap was a ridge of ice between two peaks, with a broken-up descent on the far side that might or might not have been possible. I wanted to try it, but Sir Ernest, with his habitual⁸ caution, said 'No', and very likely he was right; but we all felt disheartened⁹ from our wearying search up and down, up and down, for a road through.

While writing this seven years afterwards (almost), each step of that journey comes back clearly—down again and up again, this time at a slant,¹⁰ with the purpose of examining a possible way

¹ footgear *n.*, any covering for the feet (*comp.* headgear).

⁶ glow *v.* and *n.*, *here* feel warm.

² wring (*wrung*) *v.*, twist with force.

⁷ pleasantly *adv.*, pleasingly.

³ replace *v.*, *here* put one thing in the place of another.

⁸ habitual *adj.*, usual, according to habit.

⁴ ragged *adj.*, torn, worn-out.

⁹ disheartened *adj.*, discouraged, in low spirits.

⁵ renew *v.*, begin again.

¹⁰ slant *n.* and *v.*, slope; neither level nor upright.

to the left or farther north, by taking it in our zigzag.¹

On arriving at the end of the first slant of the zigzag, across a very steep slope, we found our way checked by a great gorge, cut down into the snow and ice by the winds blowing round the side of the next peak. We approached the edge cautiously, and, lying flat, looked over and down through the fading light into a gloomy² gorge about 200 feet deep and broad and 2,000 feet long. Two battleships could have been hidden in it; but what impressed³ us most was the fearful⁴ force of the weather⁵ that had cut and hollowed it out, while we knew that, if a storm came on, we could live but an hour or so on these wind-swept summits⁶ and slopes.

Zigzagging up to the right, and cutting steps in the steep slope with the axe,[†] we arrived at the fourth gap, a knife-edge of ice, as darkness came on.

A sea fog,⁷ which had been creeping up behind us from the west, now completely hid all the country we had crossed, and it was impossible in the darkness to the east of this great ridge to see what the descent was like. We sat on the sharp ridge, our legs dangling⁸ to either side, and debated the point, with mist floating over and between us, but fortunately going no farther. Darkness in front, fog behind—there was

¹ zigzag *n.* and *v.*, line slanting first to one side then to the other in a z-shaped figure.

² gloomy *adj.*, dark in a manner which causes discomfort or fear (*of face or voice*, sad. *n.* gloom).

³ impress *v.*, have an effect on (*n.* impression).

⁴ fearful *adj.*, *here* terrible, causing fear (*also afraid*).

⁵ weather *n.*, *here* wind and storm.

⁶ summit *n.*, peak, top.

⁷ fog *n.*, thick mist.

⁸ dangle *v.*, hang loosely.

not much choice ; but from the third gap it had looked as though there might be a way down here, and eventually Shacks said, ' We'll try it ! '

Cutting every step with the axe, while we kept the rope tight between us, he led down for about 200 yards, the slope easing a little all the time. He stopped, and we worked down and sat on the little step he had cut. In the darkness it was impossible to see whether the slope steepened to a precipice or eased out to the level that seemed so dim¹ and far below. It looked like the latter, so again he said, ' We'll try it ! ' Each wound his share of the rope beneath him to prevent rubbing. Then I sat behind Sir Ernest, holding his shoulder, while Crean did the same to me ; and so, locked together, we let go.² I was never more frightened in my life than for the first thirty seconds. The speed was tremendous. I think we all gasped at that terrifying shoot³ into darkness. Crean had hard work to prevent the short-handled axe from coming round and cutting us. Then, to our joy, the slope curved out, and we shot into a bank of soft snow. We calculated we had shot down a mile in two or three minutes, and had lowered our height by two or three thousand feet. We stood up and shook hands—very pleased with ourselves—until we examined our trousers! Bad enough before, they were in rags now.

Probably our greatest risk had been that of starting an avalanche⁴ down the slope with us, which would

¹ dim *adj.*, able to be seen, but not clearly (*also* pale, dull).

² let go *v.*, *here* started.

³ shoot *n.* and *v.*, *here* sudden rush, as though shot from a gun.

⁴ avalanche *n.*, slide of loosened snow, earth, rocks, etc., down a mountain-side.

have been unpleasant, to say the least. In any case we thought it better to move a little way out before cooking our supper.

Adapted.

SUGGESTED KEY QUESTION

What are the chief difficulties and dangers of mountaineering?

NOTES

PAGE LINE

24 2 *Blue Peter*: a magazine of travel.

24 5 Captain Scott: Robert Falcon Scott, a polar explorer who reached the South Pole in 1912, but died with several companions on the return journey.

25 7 record: *v.* record'; *n.* re'cord.

25 14 present: *v.* present'; *n.* pre'sent.

25 23 our spirits with it: our spirits rose too; we felt happier.

26 16 roped: joined together by rope, so that if one fell the others would support him.

27 28 frost-bitten: when a part of the body is affected by the cold so that it loses all feeling, it is said to be frost-bitten. In very cold countries this is a dangerous condition. (*n.* frost-bite.)

28 14 Shackleton boots: boots specially invented by Shackleton for protection against cold and wet.

29 17 cutting steps with the axe: the slope must have been of ice, and steps had to be cut in it to prevent slipping.

EXERCISES

A. 1. What qualities are needed in a leader?

2. How does an explorer differ from a wanderer?

3. How do snow and cold add to the difficulties and dangers of mountaineering?

4. Why did the party use axes and rope?

5. What disappointments did the party meet with?

B. *Example* : *Imagine* : imagination. *Patient* : patience. In the same way give the nouns which are formed from, or connected with, the following words :

explore	magnificent	tempt	inspire	cheerful
discover	conquer	curious	achieve	inform
endure	ascend	propose	solitary	pure
precipitous	cautious	impress	calculate	ambitious

C. Find other expressions for the words in italics :

1. Shackleton *won great fame*.
2. English literature *is rich in the* records of exploration.
3. When they *come to* record their experiences . . .
4. He is true *in the main* to fact.
5. He writes *as a rule* with charm and humour.
6. He *colours reality with his own fancy*.
7. The incident *took place* during his last expedition.
8. *Our spirits rose*.
9. My appetite was so good *as to be a joking matter*.
10. The less they eat *for a start*, the better.
11. *We lost* the sun behind the mountains.
12. We could live *but an hour or so* on those summits.

D. Distinguish between :

1. Range, ridge, peak, summit, crag, mountain.
2. Valley, gorge, precipice.
3. Snow, ice, frost.
4. Wind, storm.
5. Slope, slant, zigzag.

E. Supply the missing words, using words from the passage :

1. A person who gives to others what he needs himself shows *s—c—e*.
2. A person who can see beforehand what will happen shows *f—t*.
3. A person who keeps happy under difficulties shows *c—s*.
4. A person who jokes shows *h—r*.

5. A person who tells the truth simply and directly speaks s_____ly.
6. A person who appears to be strong is a_____ly strong.
7. A person who does not get what he hopes for feels d_____t.
8. A person who works too hard will feel f_____e.
9. A person who is continually disappointed becomes d_____d.
10. A person who acts with great care acts c_____ly.

From RUGBY CHAPEL¹

Matthew Arnold, the author of these lines, was the son of Thomas Arnold, headmaster of Rugby School from 1828 to 1842. Thomas Arnold was one of the greatest headmasters whom England has produced.² He believed that in education the training of character was as necessary as learning ; and as he was himself a man of upright³ and powerful character, he influenced very greatly both his own pupils and the course of English education. The lines take their title from the school chapel where Thomas Arnold was buried, and they show with what honour and affection⁴ he was remembered.

Like Shackleton, Thomas Arnold was a great leader, though his leadership was spiritual.⁵ Yet curiously enough, in trying to show how great a leader his father was, Matthew Arnold borrows the imagery⁶ of the mountains. He pictures life as a journey over 'mountains in snow', with 'the lonely inn 'mid' the rocks' to represent the goal⁸ of human achievement. Some men, the poet says, are too timid⁹ even to attempt the crossing, but wander about aimlessly until they die.

¹ chapel *n.*, little church.

² produce : *v.* produce ; *n.* produce.

³ upright *adj.*, *bere* true, noble, honourable.

⁴ affection *n.*, fondness, love (*adj.* affectionate).

⁵ spiritual *adj.*, of the spirit, not of the body.

⁶ imagery *n.*, sights and sounds belonging to something.

⁷ 'mid : *prep.* for amid, among.

⁸ goal *n.*, end, aim, purpose.

⁹ timid *adj.*, easily frightened (*n.* timidity).

Others, however, are bolder. They are men of purpose and ambition, and they set out determined to reach the inn. Some are strong enough to succeed ; but others are too weak, and perish¹ in the storms on the way. But there are still other men, who not only set out to reach the inn, but put themselves at the head of their fellows, and by example and encouragement bring them safely to the end of the journey. These are the real leaders of men ; and among these, Matthew Arnold says, was his father.

¹ *perish* v., be destroyed, die.

From RUGBY CHAPEL

1 What is the course of the life
Of mortal men on the earth ?—
Most men eddy about
Here and there—eat and drink,
Chatter and love and hate,
Gather and squander, are raised
Aloft, are hurled in the dust,
Striving blindly, achieving
Nothing ; and then they die—
10 Perish ! and no one asks
Who or what they have been,
More than he asks what waves,
In the moonlit solitudes mild
Of the midmost Ocean, have swelled,
Foamed for a moment, and gone.

20 And there are some, whom a thirst
Ardent, unquenchable, fires,
Not with the crowd to be spent—
Not without aim to go round
In an eddy of purposeless dust,
Effort unmeaning and vain.
Ah yes, some of us strive
Not without action to die
Fruitless, but something to snatch
From dull oblivion, nor all
Glut the devouring grave !
We, we have chosen our path—

30

Path to a clear-purposed goal,
Path of advance!—but it leads
A long steep journey, through sunk
Gorges, o'er mountains in snow!
Cheerful, with friends, we set forth—
Then, on the height, comes the storm!
Thunder crashes from rock
To rock, the cataracts reply;
Lightnings dazzle our eyes;
Roaring torrents have breached
The track—the stream-bed descends
In the place where the wayfarer once
Planted his footsteps—the spray
Boils o'er its borders! aloft,
The unseen snow-beds dislodge
Their hanging ruin;—alas,
Havoc is made in our train!
Friends who set forth at our side
Falter, are lost in the storm!
We, we only are left!
With frowning foreheads, with lips
Sternly compressed, we strain on.
50 On—and at nightfall, at last,
Come to the end of our way,
To the lonely inn 'mid the rocks;
Where the gaunt and taciturn host
Stands on the threshold, the wind
Shaking his thin white hairs—
Holds his lantern to scan
Our storm-beat figures, and asks:
Whom in our party we bring?
Whom we have left in the snow?

60

Sadly we answer : We bring
 Only ourselves ! we lost
 Sight of the rest in the storm !
 Hardly ourselves we fought through,
 Stripped, without friends, as we are !
 Friends, companions, and train
 The avalanche swept from our side.

70

But thou would'st not *alone*
 Be saved, my father ! *alone*
 Conquer and come to thy goal,
 Leaving the rest in the wild.
 We were weary, and we
 Fearful, and we, in our march,
 Fain to drop down and to die.
 Still thou turned'st, and still
 Beckoned'st the trembler, and still
 Gavest the weary thy hand !
 If, in the paths of the world,
 Stones might have wounded thy feet,
 Toil or dejection have tried
 Thy spirit, of that we saw
 Nothing ! to us thou wert still
 Cheerful and helpful and firm.
 Therefore to thee it was given
 Many to save with thyself ;
 And, at the end of thy day,
 Oh faithful shepherd ! to come
 Bringing thy sheep in thy hand.

MATTHEW ARNOLD (1822-88)

NOTES

LINE

2 mortal *adj.* and *n.*, not able to live for ever.

3 *eddy v.* and *n.*, twist and turn in circles, like water in a river.

5 *chatter v.* and *n.*, talk noisily and without much meaning.

6 *squander v.*, spend wastefully.

7 *aloft adv.*, on high.

13 *mild adj.*, calm, soft, kind.

14 midmost *adj.*, in the very middle (*comp.* topmost, uppermost).

15 *foam v.* and *n.*, turn to a thick, white, soft substance, such as is made by beating up soap in water.

17 *ardent adj.*, eager.

unquenchable adj., too strong to be destroyed or satisfied.

23 *action n.*, act of doing something.

24-26 something to snatch . . . grave: to do something worthy of being remembered, so that everything will not be forgotten after death.

24 *snatch v.* and *n.*, take something very quickly.

25 *oblivion n.*, forgetfulness.

26 *glut v.*, fill so full as more than to satisfy, as in over-eating.
devour v., eat (*usu.* of animals).

grave *n.*, place where a dead person is buried.

32 *set forth v.*, start on a journey, set out.

35 *cataract n.*, waterfall.

37 *torrent n.*, rushing river.
breach v. and *n.*, break, make a gap in.

39 *wayfarer n.*, traveller on the road.

40 *spray n.* and *v.*, cloud of fine drops of water.

41 *boil v.*, *here* foam.

42 *dislodge v.*, let fall.

43 *ruin n.*, destruction.

44 *havoc n.*, destruction.
train n., *here* company of people following behind one another.

46 *falter v.*, become unsteady.

48 *forehead n.*, brow.

49 sternly *adv.*, severely, with determination.
compress v., press together.

53 *gaunt adj.*, *here* thin, bony.
taciturn adj., speaking very little.

54 *threshold n.*, entrance.

56 *lantern* *n.*, glass case in which a lamp is protected (*sometimes* the lamp itself).
scan *v.*, examine, look at.

70 *wild*, *here adj. used as n.*, wild country (*see* waste, p. 25, l. 22).

72 *fearful adj.*, *here* afraid (*also* causing fear).

73 *fain (poet.) adj.* and *adv.*, wishing, willing.

75 *beckon v.*, move the hand to mean 'Come!'

79 *toil n. and v.*, hard work, labour.
dejection n., discouragement.
try v., *here* test (*n.* trial).

86 *shepherd n.*, man who takes care of sheep (*comp.* cowherd, etc.).

EXERCISES

A. For each word in List I, find a word of similar meaning in List II :

I	teaching	honourable	love	aim	fearful
	try hard	succeed	deeds	eat	seize
	brow	lamp	overcome	test	hurt
II	devour	lantern	try	timid	upright
	affection	snatch	forchead	achieve	wound
	education	action	conquer	goal	strive

B. *Example* : Author : An author is a man who writes books. In the same way describe the following (*see* earlier passages) :

wanderer	hero	tinker	gipsy
enemy	acquaintance	explorer	mountaineer
commander	giant	poet	headmaster
host	companion	shepherd	conqueror

THE FLOOD

From *The Mill on the Floss*, by George Eliot (1819-80)

(George Eliot is the pen-name of Mary Ann Evans, afterwards
Mrs Cross)

The Mill on the Floss is the story of a brother and sister, Tom and Maggie Tulliver. The story is a tragic¹ one, because, though the theme² is that of reconciliation³ after misunderstanding,⁴ yet the reconciliation comes through suffering and death. Reconciliation through suffering is an important theme in English literature ; and though the reconciliation may not end in death, yet suffering as a necessary path to understanding is a subject often treated by serious writers.

There is another quality also in the incident that follows which makes it typical of an important class of literature. Nature itself takes part in the story. The power of nature to shape—or at least to influence—the course of human lives, is often chosen as a theme by the modern story-teller. In this particular incident, it is the flood that brings about⁵ both the reconciliation between brother and sister, and their tragic end.

The home of Tom and Maggie is a mill on the river Floss (an imaginary river). As children they are very fond of each other, though like all children they have their childish quarrels. Maggie is rather wild and rebellious⁶ and impatient of authority, and on one occasion, when she is unhappy at home, she runs away to the gipsies ; but she is always struggling against her wilful⁷ nature, and as she grows older she changes from a passionate⁸ girl to a sympathetic and warm-hearted woman. Tom, even as a boy, is steadier and more self-controlled, and when as a young man he inherits⁹ the mill on his father's death,

¹ tragic *adj.*, very sad, usually ending in death (*n.* tragedy : usually refers to book or stage play).

² theme *n.*, the principal idea in a book, speech, discussion, etc.

³ reconciliation *n.*, return to friendship after a quarrel (*v.* reconcile).

⁴ misunderstanding *n.*, *ber*e and *usu*. quarrel due to some mistake (*also* wrong understanding of a word, sentence, etc.).

⁵ bring about *v.*, cause.

⁶ rebellious *adj.*, opposing those in authority (*n.* rebellion, *re*bel ; *v.* rebel).

⁷ wilful *adj.*, doing whatever one wishes to do, with determination but without reason.

⁸ passionate *adj.*, showing strong feelings of anger, love, etc. (*n.* passion).

⁹ inherit *v.*, come into possession of something through the death of a relation (*n.* inheritance, *heritage*).

he is quite capable¹ of managing the business. Maggie, it might be said, represents emotion,² whereas Tom represents will.

The story begins to darken into tragedy when Maggie falls in love with Stephen Guest, a rich young man of the neighbourhood, who is already betrothed³ to her cousin, Lucy Deane. Stephen also comes to love Maggie more than he loves Lucy, and wants Maggie to marry him. Maggie resists him ; but unfortunately one day, when they are in a boat together on the river, the boat is carried down by the current to the coast, and it is some days before Maggie is able to return home. Meanwhile⁴ Stephen has again tried to persuade Maggie to marry him, and she has again refused, because she feels she would be wronging⁵ her cousin Lucy. Stephen in despair embarks⁶ on a ship and sails away, and Maggie returns home alone. By now, however, everybody suspects her of having purposely run away with Stephen ; and her brother Tom, who prides himself on being[†] a man of upright character, tells her that she has dishonoured the family, and refuses to admit her into the house. This is a terrible blow to Maggie, because, not only has she always admired her brother greatly, but she has always loved him dearly, and he is the last person in the world whom she would willingly offend.[†] She has no home now, and she is too ashamed to go to any of her relations, but fortunately she finds shelter with the family of an old friend of her childhood's days, Bob Jakin, a merry fellow who almost alone among her acquaintances still believes in her innocence.

While living in Bob's house, Maggie receives a letter from Stephen, once more begging her to marry him. Maggie in her loneliness and distress⁷ is tempted to run away to him ; and it is in her struggle against this temptation that the following passage begins.

IN the second week of September, Maggie was again sitting in her lonely room, battling with the old shadowy enemies⁸ that were for ever slain⁹ and rising again. It was past midnight, and the rain was beating heavily against the window, driven in sharp bursts by the rushing, loud-moaning¹⁰ wind. For, the day after

¹ capable *adj.*, able (*n.* capability).

⁶ *embark v.*, go aboard a ship.

² emotion *n.*, feeling, as opposed to reason.

⁷ distress *n.* and *v.*, great sorrow and suffering.

³ betrothed *adj.*, promised in marriage.

⁸ shadowy enemies : her temptation.

⁴ meanwhile *adv.*, during this time.

⁹ slay (slew, slain) (*poet.*) *v.*, kill.

⁵ wrong *v.*, behave unjustly to.

¹⁰ moan *v.* and *n.*, make a low, continuous sound expressing pain.

Lucy's visit,† there had been a sudden change in the weather: the heat and drought¹ had given way to cold changeable winds, and heavy falls of rain at intervals; and she had been forbidden to risk the intended journey until the weather should become more settled. In the country higher up the Floss, the rains had been continuous, and the completion of the harvest had been stopped. And now for the last two days, the rains on this lower course of the river had been unceasing, so that the old men had shaken their heads and talked of sixty years ago, when the same sort of weather in the autumn brought on the great floods, which swept away the bridge and reduced the town to great misery. But the younger generation, who had seen several small floods, thought lightly of these gloomy memories and prophecies; and Bob Jakin, whose happy disposition² made him take a hopeful view³ of his own luck, laughed at his mother when she regretted their having taken a house by the river-side; observing that but for that, they would have had no boats, which were the luckiest of possessions in case of a flood that obliged them to go to a distance for food.

But the careless and the fearful alike were sleeping in their beds now. There was hope that the rain would lessen by the morrow; threatenings of a worse kind, from sudden thaws⁴ after falls of snow, had often passed off in the experience of the younger ones; and at the very worst, the banks would be sure to break lower down the river when the tide came in with

¹ drought *n.*, dryness due to want of rain.

² disposition *n.*, nature, character.

³ view *n.*, *here* opinion.

⁴ thaw *n.* and *v.*, melting of snow and ice.

violence, and so the waters would be carried off, without causing more than a passing inconvenience, and losses that would be felt only by the poorer people, whom charity¹ would relieve.

All were in their beds now, for it was past midnight ; all, except some solitary watchers such as Maggie. She was seated in her little room towards the river, with one candle, which left everything dim except a letter which lay before her on the table.

[This is the letter from Stephen which has already been referred to above. It is a passionate outcry for Maggie's love, and Maggie nearly yields ; but she remembers Lucy, and she overcomes the temptation.]

She took up the letter, held it to the candle, and let it burn slowly on the hearth.² To-morrow she would write to Stephen the last word of parting.

'I will bear it, and bear it till death,' she said. 'But how long it will be before death comes ! I am so young, so healthy ! How shall I have patience and strength ? Am I to struggle and fall³ and repent⁴ again ? Has life other trials as hard for me still ? '

With that cry of self-despair, Maggie fell on her knees against the table, and buried⁵ her sorrow-stricken⁶ face in her hands. Her soul went out to the Unseen Pity⁷ that would be with her to the end. Surely there was something being taught her by this experience of great need ; and she must be learning a secret of human tenderness⁸ and long-suffering,⁹ that

¹ charity *n.*, gifts made to the poor.

⁵ bury *v.*, *here* cover.

² hearth *n.*, stone floor of a fire-place.

⁶ stricken *adj.*, *old form* for struck ; still used of feelings.

³ fall *v.* and *n.*, *here* yield to temptation.

⁷ Unseen Pity : God.

⁴ repent *v.*, be sorry for having done something wrong (*n.* repentance, penitence).

⁸ tenderness *n.*, soft, sympathetic feeling.

⁹ long-suffering *n.*, patient endurance of suffering.

the less sinful¹ could hardly know. ‘Oh God,’ she cried, ‘if my life is to be long, let me live to bless and comfort——’

At that moment Maggie felt an alarming sensation² of sudden cold about her knees and feet: it was water flowing under her. She started up: the stream was flowing under the door that led into the passage. She was not dismayed for an instant—she knew it was the flood.

The tempest³ of emotion she had been enduring for the last twelve hours seemed to have left a great calm in her. Without screaming she hurried with the candle upstairs to Bob Jakin’s bedroom. The door was open; she went in and shook him by the shoulder.

‘Bob, the flood is come! It is in the house!’ she said. ‘Let us see if we can make the boats safe.’

She lighted his candle, while the poor wife, snatching up her baby, burst into screams; and then she hurried down again to see if the waters were rising fast. There was a step down into the room at the door leading from the stairs; she saw that the water was already on a level with the step. While she was looking, something came with a tremendous crash against the window, and sent the old wooden framework bursting inwards in pieces, the water pouring in after it.

‘It’s the boat!’ cried Maggie. ‘Bob, come down to get the boats!’

And without a moment’s shudder⁴ of fear, she plunged through the water, which was rising fast to

¹ *sinful adj.*, disobeying the laws of God ² *tempest n.*, storm.
(*n. sin*).

³ *sensation n.*, bodily feeling.

⁴ *shudder n.* and *v.*, violent trembling.

her knees, and by the dim light of the candle she had left on the stairs, she climbed through the window and crept into the boat, which was left lodging¹ and protruding² through the window. Bob was not long after her, hurrying without shoes or stockings, but with the lantern in his hand.

‘Why, they’re both here—both the boats!’ said Bob, as he got into the one where Maggie was. ‘It’s wonderful this fastening[†] isn’t broken too, as well as the rope.’

In the excitement of getting into the other boat, unfastening it, and mastering an oar,³ Bob was not struck with the danger Maggie ran.[†] We do not usually fear for the fearless, when we are companions in their danger; and Bob’s mind was occupied with possible plans for the safety of the helpless ones indoors. The fact that Maggie had been up, had waked him, and had taken the lead in activity,⁴ gave Bob a vague⁵ impression of her as one who would help to protect, not need to be protected. She too had got possession of an oar, and had pushed off, so as to free the boat from the overhanging window-frame.

‘The water’s rising so fast,’ said Bob, ‘I expect it’ll be in at the bedrooms before long—the house is so low. I’ve more mind⁶ to get Prissy[†] and the child and the mother into the boat, if I could, and trust to the water, for the old house is none too⁷ safe. And if I let go the boat——But *you*!’ he exclaimed, suddenly

¹ *lodge* *v.*, here rest.

² *protrude* *v.*, stand out from (like the nose from the face).

³ *oar* *n.*, long piece of wood, flattened at one end, by which a boat is moved through the water.

⁴ *activity* *n.*, the doing of something (adj. active).

⁵ *vague* *adj.*, not clear.

⁶ *have more mind*: consider it would be better, and so prefer.

⁷ *none too*: not very.

lifting the light of his lantern on Maggie, as she stood in the rain with the oar in her hand and her black hair streaming.

Maggie had no time to answer, for a new tidal¹ current swept along the line of the houses, and drove both the boats out on to the wide water, with a force that carried them far past the meeting current of the river.

In the first moments Maggie felt nothing, thought of nothing, but that she had suddenly passed away from that life she had been dreading. It was like the change of death, without its pain—and she was alone in the darkness with God.

The whole thing had been so rapid—so dream-like—that the threads² of ordinary association³ were broken.† She sank down on the seat, grasping the oar mechanically,⁴ and for a long while had no distinct idea of her position. The first thing that waked her to fuller consciousness was the ceasing of the rain, and a realization that the darkness was divided by the faintest light, which parted the overhanging gloom from the vast watery level below. She was driven out upon the flood—that awful visitation⁵ of God which her father used to talk of, which had made the nightmare⁶ of her childish dreams. And with that thought there rushed in the vision⁷ of the old home—

¹ tidal *adj.*, caused by the tide.

² thread *n.*, string-like material, but thinner, made of cotton, silk, etc. (for use here, see note).

³ association *n.*, *here* connexion of ideas (*also* people united in a society for some special purpose. *v.* associate: mix with people).

⁴ mechanically *adv.*, *here* without thinking (*usu.* by means of a machine).

⁵ visitation *n.*, *here* misfortune sent as a punishment.

⁶ nightmare *n.*, frightening dream.

⁷ vision *n.*, something seen in the imagination (*also* sight).

and Tom—and her mother.—They had all listened together.

‘ Oh God, where am I ? Which is the way home ? ’ she cried out, in the dim loneliness.

What was happening to them at the Mill ? The flood had once nearly destroyed it. They might be in danger, in distress—her mother and her brother, alone there, beyond reach of help ! Her whole soul was strained now on that thought ; and she saw the long-loved faces looking for help into the darkness, and finding none.

She was floating in smooth water now, perhaps far on the over-flooded fields. There was no sense¹ of present danger to check the outgoing of her mind to the old home ; and she strained her eyes against the curtain of gloom that she might seize the first sight of her whereabouts,² that she might catch some faint suggestion of the spot on which all her anxieties³ centred.

Oh how welcome, the widening of that gloomy watery level, the gradual uplifting of the cloudy shadows, the slowly growing into shape of black objects above the glassy dark ! Yes, she must be out on the fields. Which way did the river lie ? Looking behind her, she saw lines of black trees ; those were the tops of hedgerow⁴ trees. Looking before her, she saw none. The river, then, must lie before her.

She seized the oars and began to row⁵ the boat

¹ sense *n.*, here realization (*also opp.* foolishness. *adj.* sensible). ⁴ hedgerow *n.*, line of hedge : bushes growing between fields.

² whereabouts *n.*, position.

³ anxiety *n.*, anxious feeling, great worry.

⁵ row *v.*, move a boat on the water by means of oars.

forward with the energy¹ of wakening hope. The dawning² seemed to advance more swiftly now that she was in action ; and she could soon see the poor dumb³ cattle crowding piteously⁴ on a rise where they had gone for safety. Onward she rowed in the growing twilight.⁵ Her wet clothes clung⁶ round her, and her streaming hair was blown about by the wind ; but she was hardly conscious of any bodily sensations, except a sensation of strength, inspired by mighty emotion. Along with the sense of danger and possible rescue for those long-remembered beings at the old home, there was a vague sense of reconciliation with her brother. What quarrel, what unkindness, what unbelief in each other can endure in the presence of a great calamity,⁷ when all the artificial covering of our life is stripped away, and we are all one with each other in simple mortal needs ? Vaguely Maggie felt this in the strong, re-arisen love towards her brother, which swept away all the later impressions of hard, cruel offence and misunderstanding, and left only the deep, underlying, unshakable memories of early union.⁸

But now there was a large dark mass⁹ in the distance, and near to her Maggie could make out the current of the river. The dark mass must be St Ogg's.[†] Now she knew which way to look for the first sight of the well-known trees—the grey willows,¹⁰ the yellowing

¹ energy *n.*, force, vigour (*adj.* energetic).

² dawning (*or* dawn) *n.*, beginning of daylight, day-break.

³ dumb *adj.*, unable to speak.

⁴ piteously *adv.*, in a manner to cause pity.

⁵ twilight *n.*, between light and dark in morning or evening.

⁶ cling (clung) *v.*, hold tight.

⁷ calamity *n.*, very great misfortune.

⁸ union *n.*, state of being united.

⁹ mass *n.*, large quantity of something, or of several things joined together, without any special shape.

¹⁰ willow *n.*, tree with long thin grey-green leaves which grows by water.

chestnuts¹—and above them the old roof ! But there was no colour, no shape yet ; all was faint and dim. More and more strongly her energy seemed to come and put itself forth, as if her life were a stored-up force that was being spent in this hour, unneeded for any future.

She must get her boat into the current of the Floss, else she would never be able to pass the Ripple[†] and approach the house. This was the thought that came to her, as she imagined more and more distinctly the state of things round the old home. But then she might be carried very far down, and be unable to guide her boat out of the current again. For the first time distinct ideas of danger began to press upon her ; but there was no choice of courses, no room for hesitation, and she floated into the current. Swiftly she went now, without effort. More and more clearly in the lessening distance and the growing light she began to make out² the objects that she knew must be the well-known trees and roofs. Indeed, she was not far off a rushing muddy current that must be the strangely altered³ Ripple.

Great God ! There were floating masses on it, which might crash against her boat as she passed, and cause her to perish too soon. What were those masses ?

For the first time Maggie's heart began to beat in dread. She sat helpless, dimly conscious that she was being floated along, more sharply conscious of the

¹ chestnut *n.*, tree with large leaves something like the fingers of a hand, which bears smooth reddish-brown nuts (*also* the nut).

² make out *v.*, see clearly, distinguish.

³ alter *v.*, change (*n.* alteration).

expected crash. But the horror was short-lived ; it passed away before the oncoming houses of St Ogg's. She had passed the mouth of the Ripple, then. Now, she must use all her skill and power to manage the boat, and steer it if possible out of the current. She could see now that the bridge was broken down ; she could see the masts of a ship washed far out over the watery fields. But no boats were to be seen moving on the river. Such as had been laid hands on¹ were employed in the flooded streets.

With new determination Maggie seized her oar ; but the now ebbing² tide added to the swiftness of the river, and she was carried along beyond the bridge. She could hear shouts from the windows overlooking the river, as if the people there were calling to her. It was not till she had passed on nearly to Tofton that she could get the boat clear of the current. Then with one pitiful³ look towards her uncle Deane's house, which lay farther down the river, she took to⁴ both her oars and rowed with all her might across the watery fields back towards the Mill.

Colour was beginning to awake now ; and as she approached the home fields, she could make out the tints⁵ of the trees, could see the old Scotch firs⁶* to the right, and the home chestnuts. Oh, how deep they lay in the water : deeper than the trees on this side the hill ! And the roof of the Mill—where was it ? Those heavy fragments⁷ she had seen hurrying

¹ lay hands on *v.*, take hurriedly.

² ebb *v.* and *n.*, go out (of the tide ; opp. flow, rise).

³ pitiful *adj.*, expressing or feeling pity.

⁴ take to *v.*, begin to use.

⁵ tint *n.* and *v.*, pale colour (also special quality of a particular colour).

⁶ fir *n.*, evergreen tree which grows in cold countries (see picture).

⁷ fragment *n.*, broken piece.

down the Ripple—what had they meant ? But they were not from the house ; the house stood firm—drowned up to the first storey,¹ but still firm. Or was it broken in at the end towards the Mill ?

With thankful joy that she was there at last—joy that overcame all distress—Maggie neared the front of the house. At first she heard no sound, and saw no object moving. Her boat was on a level with the upstairs windows.

She called out in a loud piercing voice :

‘ Tom, where are you ? Mother, where are you ? Here is Maggie ! ’

Soon, from a window in the top storey, she heard Tom’s voice :

‘ Who is it ? Have you brought a boat ? ’

‘ It is I, Tom—Maggie ! Where is Mother ? ’

‘ She isn’t here ; she went to Garum the day before yesterday. I’ll come down to the lower window.’

‘ Alone, Maggie ? ’ said Tom, in a voice of deep astonishment, as he opened the middle window on a level with the boat.

‘ Yes, Tom ; God has taken care of me to bring me to you. Get in quickly ! Is there no one else ? ’

‘ No,’ said Tom, stepping into the boat. ‘ I fear the man is drowned. He was carried down the Ripple, I think, when part of the Mill fell with the crash of trees and stones against it. I’ve shouted again and again, but there has been no answer.—Give me the oars, Maggie ! ’

It was not till Tom had pushed off, and they were on the wide water—he face to face with Maggie—that

¹ storey *n.*, rooms on the same level.

the full meaning of what had happened[†] rushed upon his mind. It came with so overpowering a force—it was such a new revelation¹ to his spirit of the depths in life that had lain beyond his vision, which he had fancied so keen and clear—that he was unable to ask a question. They sat mutely² gazing at each other: Maggie with glowing eyes looking out from a weary, beaten face; Tom pale with a certain awe and humiliation.³ Thought was busy though the lips were silent; and though he could ask no question, he guessed a story of almost miraculous,⁴ divinely⁵-protected effort. But at last a mist gathered over the grey-blue eyes, and the lips found a word they could speak: the old childish—‘Magsie! ’†

Maggie could make no answer but a long deep moan of that mysterious happiness that makes the heart ache as though with pain.

As soon as she could speak, she said, ‘We will go to Lucy, Tom. We’ll go and see if she is safe, and then we can help the rest.’

Tom rowed with untired vigour, and with a different speed from poor Maggie’s. The boat was soon in the current of the river again, and soon they would be at Tofton.

‘ Park House[†] stands high up out of the field,’ said Maggie. ‘ Perhaps they have got Lucy there.’

¹ *revelation* *n.*, new understanding of something owing to its being shown or explained (*also* the thing shown. *v.* reveal: uncover something hidden).

² *mutely* *adv.*, without speaking.

³ *humiliation* *n.*, sense of shame through loss of pride.

⁴ *miraculous* *adj.*, caused by some power acting beyond the laws of nature (*n. miracle*).

⁵ *divinely* *adv.*, *from* *adj.* divine: belonging to, or coming from, God (*n. divinity*: God, or the study of God).

Nothing else was said ; a new danger was being carried towards them by the river. Some wooden machinery¹ had just given way² on one of the banks, and huge fragments were being floated along. The sun was rising now, and the wide stretch of watery waste was spread out in dreadful clearness around them ; in dreadful clearness floated onwards the hurrying, threatening masses. A large company in a boat, which was working its way along under the Tofton houses, observed their danger, and shouted, 'Get out of the current !'

But that could not be done at once ; and Tom, looking before him, saw death rushing on them. Huge fragments, clinging together in fatal³ fellowship,⁴ made one wide mass across the stream.

'It's coming, Maggie !' Tom said, in a deep choking voice, loosing the oars, and clasping⁵ her.

The next instant the boat was no longer seen upon the water—and the huge mass was hurrying on in horrible triumph.

But soon the keel⁶ of the boat reappeared, a black line on the golden water.

The boat reappeared—but brother and sister had gone down in an embrace⁷ never to be parted, living through again in one triumphant moment the days when they had clasped their little hands in love, and roamed⁸ the flowery fields together.

Adapted.

¹ machinery *n.*, machines and their working parts.

² give way *v.*, break, fall.

³ fatal *adj.*, causing death.

⁴ fellowship *n.*, union (*usu.* between companions).

⁵ clasp *v.* and *n.*, take firm hold of.

⁶ keel *n.*, the long central part of a boat's bottom.

⁷ embrace *n.* and *v.*, taking within the arms.

⁸ roam *v.*, wander.

SUGGESTED KEY QUESTION

What changes of feeling did Maggie experience during her adventure?

NOTES

PAGE LINE

42 15 prides himself on being : considers he is, and so feels proud.
 42 20 the last person . . . offend : the person she would least wish to offend.
 43 1 Lucy's visit : Lucy Deane visited Maggie the day before, and the two were reconciled.
 46 9 this fastening : the fastening joining the two boats together.
 46 13 Bob was not struck with the danger Maggie ran : Bob did not notice the danger Maggie was in.
 46 25 Prissy : Bob's wife.
 47 15 the threads of ordinary association were broken : things did not suggest the usual ways of thinking or acting.
 49 24 St Ogg's : the town near to which the mill was situated.
 50 8 Ripple : river flowing into the Floss.
 53 1 what had happened : Tom had refused to see Maggie, yet now they were in the same boat together.
 53 14 Magsie : name by which Tom had called Maggie when they were children.
 53 25 Park House : Stephen Guest's house.

EXERCISES

A. 1. Why should people who have quarrelled become reconciled through suffering?
 2. How did nature take part in the story of Tom and Maggie?
 3. What were the chief differences between the characters of Tom and Maggie?
 4. What was Maggie's temptation?
 5. Why did the younger people think lightly of the threatening flood?
 6. How did Maggie behave when she found that the flood had reached her room?

7. Describe the appearance of the country as the light began to break.
8. What dangers and difficulties did Maggie meet with while trying to reach her home?
9. How did Tom's feelings towards Maggie change when they were together in the boat?
10. Describe the death of Tom and Maggie.

B. *Example* : Tragedy : tragic. Rebel : rebellious.

In the same way give the adjectives which are formed from, or connected with, the following words :

necessity	type	passion	sympathize	suspect
continue	misery	charity	sin	action
tide	anxiety	energy	pity	artifice
union	miracle	mystery	horror	triumph

C. Find other expressions for the words in italics :

1. The flood *brought about* their reconciliation.
2. Even *as a young man* he was steady and self-controlled.
3. She feels she would be *wronging* her cousin.
4. He *prides himself on being* an upright man.
5. He was the *last person in the world* whom I expected to see.
6. He *took a hopeful view of* the situation.
7. Bob *was not long after* her.
8. Bob *was not struck with* the danger Maggie *ran*.
9. *His mind was occupied with* other plans.
10. *I've more mind to* stay where I am.
11. The house is *none too* safe.
12. She *strained her eyes* to try and see where she was.
13. There was *no choice of courses*.
14. They *laid hands on* whatever they needed.
15. She *took to* her oars.
16. The bridge had *given way*.

D. For each word in List I, find a word of opposite meaning in List II :

I	quarrel	general	joy	flood	bright
	frost	calm (n.)	idleness	clear	sudden
	sunset	unchanged	flow	whole (n.)	pride

II	tempest	gloomy	altered	fragment	dawn
	reconciliation	ebb	drought	humiliation	vague
	particular	gradual	activity	distress	thaw

E. Put the following words into sentences, showing (where possible) the difference in meaning between the words in each group :

1. Theme, subject matter.
2. Quarrel, misunderstanding.
3. Incident, event.
4. Type, class, kind, sort.
5. Rebellious, wilful, passionate.
6. Emotion, sensation.
7. Loneliness, solitude.
8. Suffering, sorrow, distress, misery.
9. Interval, gap, space.
10. Prophecy, foresight.
11. Disposition, character, nature.
12. Charity, sympathy, kindness, pity.
13. Hearth, fire.
14. Snatch, seize, clasp, cling.
15. Huge, tremendous, gigantic.
16. Impression, belief.
17. Tide, current, river.
18. Dread, fear, horror, dismay.
19. Thread, string, rope.
20. Association, connexion, fellowship, union.
21. Consciousness, sense, feeling.
22. Nightmare, dream, vision.
23. Hedge, bush, tree.
24. Dumb, speechless.
25. Twilight, dawn.
26. Mass, form, shape.
27. Effort, energy, activity, vigour.
28. Shout, call, cry.
29. Storey, room.
30. Revelation, appearance.

CROSSING THE BAR

I Sunset and evening star,
And one clear call for me !
And may there be no moaning of the bar
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless
deep
Turns again home.

Twilight and evening bell,
10 And after that the dark !
And may there be no sadness of farewell
When I embark ;

For though from out our bourne of Time and
Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

ALFRED, LORD TENNYSON (1809-92)

NOTES

LINE

bar *n.*, bank of sand often lying under water across the mouth of a river or harbour (*here represents* death).

3 moaning: the water is shallow over the bar, so that the waves often break upon it, sometimes with a moaning sound.

7-8 When that which drew . . . turns again home: When I die, and return to the spiritual world from which I came.

7 boundless *adj.*, without limit (*n. bound, boundary*).

11 farewell *n.*, going away, parting (*also* saying 'Good-bye' at parting).

13 bourne (*poet.*) *n.*, enclosed space, harbour.
bourne of Time and Place: life.

14 flood: *here* sea.

15 Pilot *n.*, man who guides a ship on some particular stretch of water (*here* God). The meaning is that as soon as the ship has crossed the bar and left the harbour, the pilot will come aboard to take command for the journey ahead; that is, as soon as death is passed and life is left behind, the spirit will be in the presence of God.

THE MISTAKES OF A NIGHT

From *Oliver Goldsmith, a Biography*,¹ by Washington Irving
(1783-1859)

Biography is an important branch² of English literature. Many biographies are of value, not merely as full and faithful records of the lives of great men, but as works of real literary³ worth. Irving's biography of Goldsmith is not among the greatest of its class, but it is one of the most interesting to read. This is partly because Goldsmith's life itself was so full of amusing incidents, and partly because Irving caught in his writing the spirit of gentle⁴ good-humour⁵ in which Goldsmith seemed to live.

Goldsmith, like one or two other authors, is remembered as much for what he was as a man as for what he produced as a writer. His character was so human both in its strength and its weakness that we feel a personal fondness for him as though he were an actual acquaintance. He had a simple and open nature, which made him welcome and beloved wherever he went; but it also made him an easy victim to joking and trickery,⁶ so that some of the best stories told of him are stories of jokes played upon him by his friends. He was also sympathetic, generous, and easily moved to pity, so that more than once he got himself into difficulties through giving away in charity clothes or money which he needed for himself. Indeed, he was so careless with money, squandering it whenever he had it, and never considering the future, that he spent most of his life in a hopeless struggle against debt. But perhaps he is remembered in particular for the awkward situations in which he was continually finding himself. Though he was usually to blame⁷ through his own extravagance,⁸ simplicity,⁹ lack¹⁰ of foresight, or even through his vanity¹¹ and love of display¹²—as in the incident that follows—yet there is always a sense of such harmless

¹ biography *n.*, record of someone's life.

⁸ extravagance *n.*, wasteful spending.

² branch *n.*, *here* class.

⁹ simplicity *n.*, quality of being simple.

³ literary *adj.*, concerned with literature.

¹⁰ lack *n.* and *v.*, *opp.* possession.

⁴ gentle *adj.*, *opp.* rough (in manner).

¹¹ vanity *n.*, pride in personal appear-

⁵ good-humour *n.*, pleasant disposition.

ance, ability, achievement, etc.

⁶ trickery *n.*, act of tricking.

(adj. vain).

⁷ be to blame *v.*, be the cause of some misfortune, etc.; be in the wrong.

¹² display *n.* and *v.*, bringing one's possessions, abilities, etc., well before the notice of other people.

merriment in his mischances¹ that we laugh at him without any feeling of mockery² or scorn. There seems indeed to be a charm in his very folly which endears³ him to us as a man kindly⁴ and companionable, without pride and without pretence.

AN amusing incident is told as happening in Goldsmith's last journey homeward from Edgeworthstown.[†] His father's house was about twenty miles distant ; the road lay through a rough country, impassable for carriages. Goldsmith procured a horse for the journey, and a friend provided him with a guinea⁵ for travelling expenses. He was but a youth of sixteen, and being thus suddenly mounted on horseback, with money in his pocket, it is no wonder that his head was turned.⁶ He determined to play the man,⁷ and to spend his money in independent traveller's style. Accordingly,⁸ instead of pushing⁹ directly for home, he stopped for the night at the little town of Ardagh, and, greeting the first person he met, asked with a somewhat important air for the best house¹⁰ in the place. Unluckily, the person he had greeted was one¹¹ Kelley, a well-known humourist,¹² who was staying with the family of one¹¹ Mr Featherstone, a gentleman of fortune. Amused by the self-importance of the youth, and wishing to play off a practical joke¹³ at his expense, he

¹ mischance *n.*, accident, misfortune.

² mockery *n.*, act or expression of mocking.

³ endear *v.*, cause to be loved.

⁴ kindly *adj.*, gentle and sympathetic (*n.* kindliness).

⁵ guinea *n.*, piece of money worth 21 shillings ; no longer made, but word still used to express a value.

⁶ his head was turned : he was so proud of himself that he could not behave sensibly (*see p. 99, n. 5*).

⁷ play the man : behave like a man.

⁸ accordingly *adv.*, therefore.

⁹ pushing : *here* continuing his journey.

¹⁰ house : *meaning* inn.

¹¹ one : *here* a man named.

¹² humourist *n.*, person who likes making, and playing, jokes.

¹³ practical joke : joke in action, not in words, intended to make fun of someone.

directed him to what was literally¹ 'the best house in the place', namely, the house of Mr Featherstone. Goldsmith accordingly rode up to what he supposed to be an inn, ordered his horse to be taken to the stable,² walked into the house, seated himself by the fire, and demanded what he could have for supper. On ordinary occasions he was timid and even awkward in his manners, but here he was 'at ease in his inn',³ and felt called upon³ to show his manhood, and play the experienced traveller. His person⁴ was by no means calculated to justify⁵ his pretensions,⁶ for he was short and thick, with a spotted face, and a carriage⁷ by no means of a distinguished⁸ order. The owner of the house, however, soon discovered his amusing mistake, and, being a man of humour, determined to play up to⁹ it, especially as he accidentally learned that his intruding guest was the son of an old acquaintance.

Accordingly, Goldsmith was 'fooled to the top of his bent',¹⁰ and allowed to have full sway¹¹ throughout the evening. Never was schoolboy more delighted. When supper was served, he insisted¹² in a lordly manner that the landlord,¹³ his wife, and daughter, should join him at table,¹⁴ and ordered a bottle of wine

¹ literally *adv.*, according to the actual meaning of the word.

² stable *n.* and *v.*, place where horses are kept.

³ felt called upon: felt that he was expected to.

⁴ person *n.*, *here* bodily appearance.

⁵ justify *v.*, prove to be right.

⁶ pretension *n.*, something to which one lays claim.

⁷ carriage *n.*, *here* way of standing, walking, etc.

⁸ distinguished *adj.*, *here* above the ordinary.

⁹ play up to *v.*, behave towards another person so as to allow him to display some particular quality.

¹⁰ bent *n.*, *here* nature, disposition.

¹¹ sway *n.* and *v.*, *here* command, control.

¹² insist *v.*, determine, and refuse to be disobeyed.

¹³ landlord *n.*, inn-keeper (*also* owner of land).

¹⁴ join him at table: eat with him.

to crown the meal and benefit¹ the house.† His last display was on going to bed, when he gave especial orders to have a hot cake at breakfast. His confusion² and dismay, on discovering the next morning that he had been behaving in this free and easy³ way in the house of a private gentleman, may be readily imagined. True to his habit of turning the events of his life to literary account,⁴ we find this chapter⁵ of laughable mistakes and misunderstandings dramatized⁶ many years afterwards in his admirable comedy⁷ of *She Stoops⁸ to Conquer, or the Mistakes of a Night*.

Adapted.

¹ benefit *v.* and *n.*, do good to, help (*adj.* beneficial).

² confusion *n.*, *here* shame.

³ free and easy *adj.*, careless, familiar, impolite.

⁴ account *n.*, *here* use, advantage.

⁵ chapter *n.*, division of a book.

⁶ dramatize *v.*, turn into stage play (*n.* drama).

⁷ comedy *n.*, stage play, book, or event, which ends happily (*opp.* tragedy; *adj.* comic: amusing).

⁸ stoop *v.* and *n.*, bend the body (*here* take a lower social position).

NOTES

PAGE LINE

61 6 Edgeworthstown: town in Ireland.

62 8 'at ease in his inn': from Shakespeare's *Henry IV*.

62 19 'fooled to the top of his bent': fooled as much as his simplicity made possible. From Shakespeare's *Hamlet*.

63 1 to crown the meal and benefit the house: to give to the meal the one thing it needed to make it perfect, and to bring profit to the host.

From SHE STOOPS TO CONQUER

By Oliver Goldsmith (1730-74)

Marlow and Hastings, two young men, have just arrived at the house of Mr Hardcastle. Marlow is the son of an old friend of Mr Hardcastle's, and he has come with the intention¹ of proposing marriage to Mr Hardcastle's daughter, while Hastings, his friend, has accompanied him, because a young lady with whom he is in love is staying in the same house. Neither Mr Hardcastle nor his daughter has ever seen Marlow before, but Mr Hardcastle has heard a very good report of him—in particular that he is modest—so he thinks he will make an excellent² husband for his daughter. Unfortunately, Marlow and Hastings, while on their way to Mr Hardcastle's house, have been tricked into believing that the house is an inn, and when they arrive they begin to behave as though Mr Hardcastle were the inn-keeper. Mr Hardcastle, not knowing that they are acting under a false impression, is at first puzzled and then angered by their apparent impudence,³ and above all he is at a loss⁴ to account for Marlow's reputation for modesty. The scene that follows dramatizes the misunderstanding between host and guests.

The name of the comedy is taken from the action of Miss Hardcastle, who, in order to test the real character of Marlow, pretends to be a servant girl in the supposed inn. In this way, by taking a lowly⁵ position so as to achieve her purpose, she stoops to conquer.

HARDCastle: Gentlemen, once more you are heartily⁶ welcome. Which is Mr Marlow? Sir, you're heartily welcome. It's not my way, you see, to receive my friends with my back to the fire.† I like to give them a hearty reception,⁷ in the old style, at

¹ intention *n.*, that which is intended.

² excellent *adj.*, very good indeed (*v. excel*: be better than).

³ impudence *n.*, impoliteness, scornful behaviour (particularly of younger person to older person).

⁴ at a loss: puzzled.

⁵ lowly *adj.*, low, modest, not proud.

⁶ heartily *adv.*, warmly, sincerely (*adj.* hearty: vigorous, joyful).

⁷ reception *n.*, act of receiving, welcoming.

my gate. I like to see their horses and trunks taken care of.

MARLOW (*aside*¹) : He has got our names from the servants already. (*To Mr Hardcastle*) : We approve your caution and hospitality,² sir. (*To Hastings*) : I have been thinking, George, of changing our travelling dresses in the morning. I have grown extremely ashamed of mine.

HARDCastle : I beg, Mr. Marlow, you'll make yourself at home[†] in this house.

HASTINGS : I fancy, Charles, you're right. The first blow is half the battle.[†] I intend opening the campaign³[†] with the white and gold.

HARDCastle : Mr Marlow—Mr Hastings—gentlemen—pray feel perfectly free in this house. This is Liberty⁴ Hall,⁵ gentlemen. You may do just as you please here.

MARLOW : Yet, George, if we open the campaign too fiercely at first, we may want ammunition⁶ before it is over. I think to keep back the embroidery⁷ to secure a retreat.[†]

HARDCastle : Your talking of a retreat, Mr Marlow, puts me in mind⁸ of the Duke⁹ of Marlborough,[†] when he went to besiege Denain.[†] He first called the garrison¹⁰—

¹ aside *adv.*, here in a manner to suggest that he cannot be heard by the other actors (*usu.* to one side).

² hospitality *n.*, generous reception and entertainment of a guest (*adj.* hospitable).

³ campaign *n.*, some particular part of a war (*see note*).

⁴ liberty *n.*, freedom (*see p. 100, n. 9*).

3

⁵ hall *n.*, large house (*also* room in house by which one enters, *and* large room for public meeting).

⁶ ammunition *n.*, anything to be shot from bow, gun, etc.

⁷ embroidery *n.*, fancy needlework on clothes, etc.

⁸ put in mind *v.*, make to remember.

⁹ Duke *n.*, lord, nobleman.

¹⁰ garrison *n.*, body of soldiers defending a town, etc.

MARLOW: Don't you think the yellow waistcoat will do with the plain brown?

HARDCASTLE: He first called the garrison, which might consist¹ of about five thousand men—

HASTINGS: I think not; brown and yellow mix but very poorly.

HARDCASTLE: I say, gentlemen, as I was telling you, he called the garrison, which might consist of about five thousand men—

MARLOW: The girls like bright colours.

HARDCASTLE: Which might consist of about five thousand men, well provided with stores, ammunition, and all the weapons of war. 'Now,' says the Duke of Marlborough to George Brooks, who stood next to him—you must have heard of George Brooks—'I'll stake² my dukedom,'³ says he, 'but I'll take that garrison without spilling⁴ a drop of blood!' So—

MARLOW: What, my good friend, if you gave us[†] a glass of punch⁵ in the meantime?⁶ It would help us to carry on the siege with vigour.

HARDCASTLE: Punch, sir! (*Aside*): This is the most unaccountable⁷ kind of modesty I ever met with!

MARLOW: Yes, sir; punch! A glass of warm punch, after our journey, will be very comforting. This is Liberty Hall, you know!

HARDCASTLE: Here's a cup, sir.

MARLOW (*aside*): So this fellow, in his Liberty Hall, will only let us have what he pleases!

¹ consist of *v.*, be made up of.

² stake *v.* (and *n.*), risk money, etc., on an event (the money so risked).

³ dukedom *n.*, possession of a duke.

⁴ spill *v.*, let a liquid fall and be wasted (spill blood: cause a wound).

⁵ punch *n.*, here strong drink mixed in a particular way.

⁶ in the meantime: meanwhile.

⁷ unaccountable *adj.*, not to be explained (*from v.* account for: explain).

HARDCastle (*taking a cup himself*) : I hope you'll find it to your mind.¹ I have prepared it with my own hands, and I believe you'll own² it is well mixed. Will you be so good as to drink with me, sir ? Here, Mr Marlow, here is to our better acquaintance !† (*Drinks.*)

MARLOW (*aside*) : A very impudent fellow this ! But he's a character,³ and I'll humour⁴ him a little. (*To Mr Hardcastle*) : Sir, my service to you !† (*Drinks.*)

HASTINGS (*aside*) : I see this fellow wants to give us his company, and forgets that he's an inn-keeper before he has learnt to be a gentleman.

MARLOW : From the excellence of your cup,⁵ my old friend, I suppose you have a good deal of business in this part of the country. Warm⁶ work, now and then, at elections,⁷ I suppose ?

HARDCastle : No, sir, I have long given that work over.⁸ Since our betters have hit upon⁹ the plan of electing one another, there's no business for us that sell wine.†

HASTINGS : So then, you have no turn¹⁰ for politics,¹¹ I find.

HARDCastle : Not in the least. There was a time, indeed, when I worried myself about the mistakes of the Government, like other people ; but, finding

¹ to your mind : as you like it.

² own *v.*, here admit, agree.

³ character *n.*, here person with an unusual character.

† humour *v.*, here please someone by doing as he wishes.

⁵ cup *n.*, here drink.

⁶ warm *adj.*, here exciting, vigorous.

⁷ election *n.*, act of choosing members or officials for club, council, etc. (here for Parliament).

⁸ give over *v.*, cease.

⁹ hit upon *v.*, invent, discover.

¹⁰ turn *n.*, here special ability, liking.

¹¹ politics *n.*, science and art of government (*adj.* political).

myself every day grow more angry, and the Government growing no better, I left it to mend itself. Since that, I no more trouble my head about it.—Sir, my service to you ! (*Drinks.*)

HASTINGS : So that with eating above stairs, and drinking below ; with receiving your friends within, and amusing them without ;¹ you lead a good, pleasant, active life of it.

HARDCastle : I do move about a good deal, that's certain. Half the differences² of the neighbourhood are settled in this very room.

MARLOW (*after drinking*) : And you have an argument in your cup,[†] old gentleman, better than any in Parliament.

HARDCastle : Yes, young gentleman,[†] that and a little philosophy.³

MARLOW (*aside*) : Well, this is the first time I've heard of an inn-keeper's philosophy.

HASTINGS : So then, like an experienced general,⁴ you attack them on every side. If you find their reason manageable, you attack it with your philosophy ; if you find they have no reason, you attack them with this. (*Holds up his cup.*)—Here's your health,[†] my philosopher ! (*Drinks.*)

HARDCastle : Good, very good ; thank you ! Ha, ha ! Your generalship[†] puts me in mind of Prince Eugene,[†] when he fought the Turks at the battle of Belgrade.[†] You shall hear.

MARLOW : Instead of the battle of Belgrade, I think

¹ without *adv.*, *old form* for outside.

purpose, etc., of all life (*adj.* philosophical).

² differences *n.*, here quarrels.

³ philosophy *n.*, love of wisdom, science which deals with the cause, nature,

⁴ general *n.*, commander of an army.

it's almost time to talk about supper. What has your philosophy[†] got in the house for supper ?

HARDCastle : For supper, sir ! (*Aside*) : Was ever such a demand made to a man in his own house ?

MARLOW : Yes, sir ; supper, sir ! I begin to feel an appetite. I shall make sad work to-night among the dishes,[†] I promise you.

HARDCastle (*aside*) : Such an impudent dog sure never my eyes looked on ! (*To Marlow*) : Why, really, sir, as for supper, I can't well tell.¹ My Dorothy[†] and the cook settle these things between them. I leave such things entirely to them.

MARLOW : You do, do you ?

HARDCastle : Entirely. By the by, I believe they are in actual consultation² upon what's for supper, this moment in the kitchen.

MARLOW : Then I beg they'll admit *me* as one of their council. It's a way I have got. When I travel, I always choose to arrange my own supper. Let the cook be called. No offence, I hope, sir ?

HARDCastle : Oh no, sir, none in the least ! Yet I don't know[†]—our Bridget, the cook, doesn't allow of interference in these matters. Should we send for her, she might scold³ us all out of the house.

HASTINGS : Let's see the bill of fare,⁴ then. I ask it as a favour.⁵ I always match my appetite to my bill of fare.

¹ tell *v.*, here be certain.

² consultation *n.*, act of considering together.

³ scold *v.*, express anger towards someone for wrong-doing.

⁴ bill of fare : list of food for a meal.

⁵ favour *n.* and *v.*, kindness to which one has no actual right.

MARLOW (*as Mr Hardcastle looks at them with surprise*) : Sir, he's very right ; and it's my way too.

HARDCastle : Sir, you have a right to command here. Here, Roger (*calling for the servant*), bring us the bill of fare for to-night's supper. I believe it's been drawn out.¹ Your manner, Mr Hastings, puts me in mind of my uncle, Colonel² Wallop. It was a saying of his, that no man was sure of his supper till he had eaten it.

HASTINGS (*aside*) : All upon the high ropes !³ His uncle a colonel ! We shall soon hear of his mother being a justice of the peace !⁴—But let's hear the bill of fare.

MARLOW (*examining the bill of fare which the servant has brought in*) : What's here ? For the first course⁵—for the second course—for the dessert !⁶ Sir, do you think we have brought down a whole city council to eat up such a supper ? Two or three little things, clean and simple, will do.

HASTINGS : But let's hear it.

MARLOW (*reading*) : For the first course, at the top, a pig and apple^{6*} sauce.⁷

HASTINGS : I hate your pig, I say.

MARLOW : And I hate your apple sauce, say I.

HARDCastle : And yet, gentlemen, to men that are hungry, pig, with apple sauce, is very good eating.⁸

¹ draw out *v.*, prepare a list, plan, etc.

² colonel *n.*, army officer, lower than general.

³ justice of the peace : judge with limited powers in some particular district.

⁴ course *n.*, part of a meal (*e.g.* soup course, meat course).

⁵ dessert *n.*, fruit course at end of meal.

⁶ apple *n.*, hard round fruit, usually red when ripe (*see picture*).

⁷ sauce *n.*, something (usually liquid) with strong or sweet taste, added to an article of food.

⁸ good eating : good to eat (*see p. 18, n. 2-10*).

MARLOW: At the bottom, a calf's tongue and brains.

HASTINGS: Let your brains be knocked out, my good sir! I don't like them.

MARLOW: Or you may put them on a plate by themselves. I do.

HARDCastle (*aside*): Their impudence is beyond all bounds! (*To them*): Gentlemen, you are my guests; make what alterations you please. Is there anything else you wish to omit¹ or alter, gentlemen?

MARLOW: A pork² pie,³ a boiled rabbit and sausages,⁴ a shaking pudding,⁵ and a dish of cream!

HASTINGS: I dislike your artificial dishes! I shall be as much at a loss in this house as at a dinner at the French ambassador's⁶ table. I'm for plain eating.

HARDCastle: I'm sorry, gentlemen, that I have nothing you like; but if there is anything you have a particular fancy⁷ to—

MARLOW: Why, sir, your bill of fare is so excellent, that any one part of it is full as good as another. Send us what you please. So much for supper. And now to see that our beds are aired⁸ and properly taken care of.

HARDCastle: I beg you'll leave all that to me. You shall not move a step.

¹ omit *v.*, leave out (*n.* omission).

² *pork* *n.*, meat of the pig.

³ *pie* *n.*, cooked dish of meat or fruit covered with *pie-crust*, prepared from flour and fat.

⁴ *sausage* *n.*, banana-shaped skin filled with very finely cut meat.

⁵ *pudding* *n.*, sweet food made in a variety of ways, taken after the meat course.

⁶ *ambassador* *n.*, man who represents the government of his country in a foreign country.

⁷ *fancy* *n.*, *here* wish.

⁸ *air* *v.*, *here* allow air to get to clothes, etc., to dry them thoroughly.

MARLOW: Leave that to you? Sir, you must excuse me; I always look to these things myself.

HARDCASTLE: I must insist, sir, that you'll make yourself easy¹ on that head.²

MARLOW: You see I'm determined on it. (*Aside*): A very troublesome³ fellow this, as ever I met with!

HARDCASTLE: Well, sir, I'm determined at least to accompany you. (*Aside*): This may be modern modesty, but I never saw anything look so like old-fashioned impudence!

(*They leave the room together.*)

Adapted.

¹ make yourself easy: feel no doubt

³ troublesome *adj.*, causing trouble.

² head *n.*, *here* matter.

SUGGESTED KEY QUESTION

How should (*a*) a host, (*b*) a guest, behave?

NOTES

PAGE LINE

64 27 with my back to the fire: that is, inside the house.

65 10 make yourself at home: feel free to behave as though you were in your own home.

65 12 The first blow is half the battle: the one who strikes the first blow has already half won the battle, *or* the result of the battle depends on the way in which it begins.

65 13 campaign: Hastings is applying terms of war to the winning of a woman's love. The weapons with which he intends to strike the first blow are his beautiful clothes ('white and gold', etc.).

65 21 to secure a retreat: if he is beaten after all (that is, if he cannot win the love of Miss Hardcastle) and has to retreat (leave the house) he wants to be able to make a last display by showing himself in some beautiful clothes he has not yet worn, because then he will not feel any loss of pride.

PAGE LINE

65 23 Duke of Marlborough : famous English general (1650-1722) who fought against the French.

65 24 Denain : town in France.

66 18 what . . . if you gave us : please give us (rather impolite way of asking).

67 5 here is to our better acquaintance : may we become better acquainted (one of many polite expressions used when people drink together).

67 9 my service to you : I am your servant (*see* last note).

67 21 us that sell wine : an expression used in Goldsmith's time. Marlow understands it literally, and so is fixed in his mistake.

68 13 you have an argument in your cup : by giving people wine to drink you can persuade them to think as you wish them to.

68 15 young gentleman : spoken to show that Mr Hardcastle is offended by the term 'old gentleman' just used by Marlow.

68 24 Here's your health : May you have good health (*see* note, 67—5 above).

68 26 Your generalship : expression formed in the same way as 'Your Majesty' when speaking to a king. Invented by Mr Hardcastle to make fun of Hastings who has just used the expression 'my philosopher' to make fun of Mr Hardcastle.

68 27 Prince Eugene : Prince of Savoy (1663-1736) who fought against the Turks, and helped the Duke of Marlborough to fight the French.

68 28 Belgrade : now capital of Yugoslavia ; at this time in possession of the Turks.

69 2 Your philosophy : *see* Your generalship, 68—26 above.

69 7 *make sad work among the dishes* : eat a great deal so that little is left on the dishes.

69 10 Dorothy : name of Mr Hardcastle's wife.

69 22 Yet I don't know : expression of uncertainty.

70 10 *All upon the high ropes* : he keeps on talking in a high style of generals and colonels, etc.

EXERCISES

A. 1. What were the chief qualities of Goldsmith's character ?

2. How did Goldsmith turn one of his own mistakes to literary account ?

3. Why are Marlow and Hastings anxious about their appearance and their dress ?

4. What is Mr Hardcastle's favourite subject of conversation ?

5. Give examples to show (a) how the behaviour of Marlow and Hastings was affected, and (b) how host and guests misjudged one another's characters, through the mistake of supposing Mr Hardcastle's house to be an inn.

B. What nouns are formed from, or connected with, the following words ?

literary	amuse	humorous	acquaint	trick
generous	extravagant	simple	vain	merry
mock	practise	timid	calculate	pretend
intrude	beneficial	behave	comic	conquer
arrive	propose	marry	modest	impress
impudent	receive	hospitable	provide	elect
serve	argue	alter	omit	artificial

C. For each expression in List I, find an expression of similar meaning in List II :

I to blame
 play the man
 free and easy
 turn to account
 at a loss
 account for
 at home
 put in mind of

II. familiar, careless
 explain
 according to one's liking
 be hungry
 comfortable, at ease
 feel a desire for
 make to remember
 concern oneself

to one's mind	puzzled
hit upon	behave like a man
trouble one's head	in the wrong
have an appetite	use
plain eating	meanwhile
have a fancy to	discover, think of
in the meantime	simple food

D. For each word in List I, find a word of opposite meaning in List II :

I	valuable	gentle	good-humour	trickery
	lack	vanity	display (v.)	mischance
	kindly	justify	landlord	benefit
	confusion	comedy	excellent	impudence
	lowly	liberty	omit	modern
II	modesty	guest	hide	harm
	proud	falsify	worthless	politeness
	rough	old-fashioned	good luck	slavery
	bad	tragedy	possession	order
	ill-temper	include	cruel	straight-forwardness

E. *Example* : Biography is a *branch* of English literature :
 Branch : part of a tree ; here used to mean part, class, form, of literature.

Similarly : Natural history is a branch of science.
 Consider the words in italics in the following sentences. State, firstly, their literal meaning, and secondly, their particular meaning in the sentences given. Then write further sentences of your own using the words in their second meaning. (See earlier passages) :

1. His book gives a *faithful* account of his *travels*.
2. He faces danger in a *spirit* of happy courage.
3. I never spoke to him without using the word in *question*.
4. My doubts on that *point* were soon cleared.
5. I *mean* you no harm.

6. She had an *open* expression.
7. I come of English *blood*.
8. I do not wish to *wrong* you.
9. He *planted* his knee on my breast.
10. I *collected* all my strength.
11. The conditions looked *promising*.
12. He was a man of *upright* character.
13. He put himself at the *head* of his companions.
14. She *started* to her feet.
15. The *storm* of emotion passed.
16. She *burst* (*broke*) into screams.
17. She strained her eyes against the *curtain* of gloom.
18. Her re-arisen love *swept* away the earlier misunderstanding.
19. She *spent* all her strength in the effort.
20. There was no *room* for hesitation.
21. She cried out in a *piercing* voice.
22. He had an *air* of importance.
23. He has a *turn* for politics.
24. The supper consisted of three *dishes*.
25. Is there anything else you have a *fancy* to ?

THE ACADEMY¹ OF LAGADO

From *Gulliver's Travels*, by Jonathan Swift (1667-1745)

Gulliver's Travels is one of the greatest satires² in the English language. The aim of satire is to make fun of foolish fashions, customs, or beliefs, and so destroy them by mockery. Most satires are directed against some particular folly: some weakness of character such as pride or vanity, some national fault³ such as injustice or political dishonesty, or even some world-wide calamity such as war. But whatever the object of the satire may be, the appeal⁴ is to the reason, not to the emotions. Its purpose is not to show how horrible or hateful an evil may be, but how foolish it is, so that people will come to laugh it away in scorn.

Gulliver's Travels, however, is more universal⁵ than most satires, as it is directed against humanity⁶ itself. Also it is much more savage and bitter in its attack, because the picture that the author draws of mankind is one that arouses horror and hate rather than mere laughter. Man is shown as a creature weak, vain, cruel, greedy, selfish, unjust, unreasonable, insincere, spiteful, revengeful—indeed, with every vice⁷ and without a single virtue. Yet in spite of this, the book makes extremely interesting reading. This is because of the author's unfailing ingenuity⁸ in creating⁹ forceful yet amusing incidents and examples to dramatize his theme. He does not display our human vices before us as abstract¹⁰ evils, but as living personalities,¹¹ so that in

¹ *academy* *n.*, school for advanced training or learning.

² *satire* *n.*, mockery; *or* book, etc., written in spirit of mockery (*see* description that follows. *adj.* satirical).

³ *fault* *n.*, bad quality, mistake (*adj.* faulty, false).

⁴ *appeal* *n.* and *v.*, speech, action, etc., which arouses some particular activity of the mind, *e.g.* reason, pity, judgement, etc.

⁵ *universal* *adj.*, far-reaching (*lit.* including everything. *n.* universe: the

whole of space and all it contains, the world, the sun, the stars, etc.).

⁶ *humanity* *n.*, people, mankind (*also* the kindly human qualities).

⁷ *vice* *n.*, *opp.* virtue (*adj.* vicious: *usu.* fierce and spiteful).

⁸ *ingenuity* *n.*, cleverness, particularly in invention (*adj.* ingenious).

⁹ *create* *v.*, bring into being (*n.* creation).

¹⁰ *abstract* *adj.*, in the form of thought or idea (*also* separated from reality).

¹¹ *personality* *n.*, person with an unusual or forceful character (*also* particular quality of one's character).

their behaviour we are enabled to see vice in its action and in its effect.

Gulliver himself is a seaman, fond of wandering and adventure. Several times he finds himself wrecked¹ by himself, first on one unknown shore, then on another. After various experiences, however, he always manages to escape, and the book is supposed to be his own account of the countries and peoples he visits.

In all he visits four countries. They are very fanciful places. In the first, the people are only six inches high ; in the second they are giants, proportionately² huge. The third country is an island that floats in the air ; the fourth is a land where horses are the masters, and men are the slaves. In spite of this fanciful background, however, the places and the people are described so straightforwardly, and the incidents are told so naturally and simply, that the story reads like a record of real events.

The passage that follows is taken from the third part of the book, where Gulliver visits the floating island of Laputa. When in the capital, Lagado, he is taken to the university. The satire here is directed against man's pride in his cleverness and inventiveness.³ The author seems to say that, in spite of the enormous output⁴ of human energy and ingenuity, our artificial and mechanical schemes to improve life are vain and foolish.

THIS Academy is not an entire single building, but a continuation of several houses on both sides of a street, which, growing waste, was bought and applied to that use.

I was received very kindly by the Principal, and went for many days to the Academy. Every room has in it one or more inventors, and I believe I could not have been in fewer than five hundred rooms.

The first man I saw was of a thin figure, with blackened hands and face, his hair and beard long, ragged, and burnt in several places. His clothes,

¹ wreck *v.* and *n.*, drive on rocks, etc. (of a ship).

³ inventiveness *n.*, power of inventing, ingenuity.

² proportionately *adv.*, with everything bigger or smaller in the same degree (*n.* proportion).

⁴ output *n.*, amount produced.

shirt, and skin were all of the same colour. He had been engaged¹ eight years upon an invention for drawing sunbeams out of vegetables, and these were to be put into closed bottles and let out to warm the air in damp, cloudy weather. He told me he did not doubt in eight years more he should be able to supply the Governor's garden with sunshine at a reasonable rate; but he complained that his supply was low, and he begged me to give him something as an encouragement to ingenuity, especially as this had been a very dear season for vegetables. I made him a small present, for my lord had provided me with money on purpose, because he knew their practice of begging from all who go to see them.

There was a most ingenious architect² who had invented a new method for building houses, by beginning at the roof and working downwards to the foundation,³ a method which he justified to me by the like practice of those two wise insects, the bee and the spider.*

There was a man born blind, who had several students in the same condition. Their employment was to mix colours for painters, their master having taught them to distinguish the colours by feeling and smelling. It was, indeed, my misfortune to find them at that time not very perfect in their lessons, and the professor⁴ himself happened to be generally mistaken. This professor is much encouraged and highly considered by the whole Academy.

¹ engaged *adj.*, occupied (in), at work (on).

² architect *n.*, person who plans buildings.

³ foundation *n.*, strong underground part on which a building rests.

⁴ professor *n.*, teacher (*usu.* in university).

In another room I was greatly pleased with an inventor who had found a means for ploughing the ground with pigs, to save the charges¹ of cattle and labour. The method is this: In an acre² of ground you bury at six inches distant and eight deep a quantity of chestnuts, and other fruit or vegetables of which these animals are fondest; then you drive six hundred or more of them into the field, where in a few days they will root up³ the whole ground in search of their food, and make it fit for sowing. It is true upon experiment they found the charge and trouble very great, and they had little or no crop. However, it is not doubted that this invention may be capable of great improvement.

I went into another room, where the walls and ceiling were all hung round with cobwebs,* except a narrow passage for the inventor to go in and out. At my entrance he called aloud to me not to disturb his webs. He regretted the fatal mistake, in which the world had been so long, of using silkworms,⁴ while he had such plenty of domestic⁵ insects which infinitely⁶ excelled the former, because they understood how to weave⁷ as well as spin.⁸ And he proposed, further, that by employing spiders the charge of dyeing⁹ silks should be wholly saved, of which I was fully satisfied when he showed me a vast number of flies most

¹ charge *n.* and *v.*, *here* cost, payment.

⁶ infinitely *adv.*, very greatly (*lit.* without limit. *n.* infinity: endless extent).

² acre *n.*, 4,840 square yards.

⁷ weave (wove, woven) *v.*, make cloth.
⁸ spin (span, spun) *v.*, make thread (*also* make something turn very rapidly upon a single point).

³ root up *v.*, *here* lift a plant with its roots by digging.

⁹ dye *v.* and *n.*, colour cloth by putting into coloured liquid.

⁴ silkworm *n.*, insect that makes silk.

⁵ domestic *adj.*, belonging to the home, not wild.

beautifully coloured, with which he fed his spiders, assuring us that the webs would take a tint from them ; and as he had them of all colours, he hoped to fit everybody's fancy, as soon as he could find proper food for the flies, of certain gums,¹ oils, and other sticky² matter, to give a strength and substance to the threads.

We crossed a walk to the other part of the Academy, where, as I have already said, the inventors in abstract learning lived.

The first professor I saw was in a very large room, with forty pupils about him. After our greeting, observing me to look attentively upon a frame which took up³ the greatest part of both the length and breadth⁴ of the room, he said perhaps I might wonder to see him employed in an invention for improving abstract knowledge by practical and mechanical experiments. But the world would soon realize its usefulness, and he felt certain that a more noble and inspiring thought never sprang in any other man's head. Everyone knew how laborious the usual method is of mastering arts and sciences, whereas by his invention the most ignorant person, at a reasonable charge and with a little bodily labour, may write in philosophy, poetry, politics, law, mathematics,⁵ and divinity, without the least assistance from ability or study.

He then led me to the frame, about the sides of

¹ gum *n.* and *v.*, thick liquid with which to make pieces of paper, cloth, etc., hold firmly together.

² sticky *adj.*, having the quality of gum (*v.* stick (stuck) : *e.g.* stick a stamp on an envelope).

³ take up *v.*, here occupy, fill.

⁴ breadth *n.*, measurement across (*adj.* broad).

⁵ mathematics *n.*, science of numbers and calculation.

which all his pupils stood in rows. It was twenty feet square, placed in the middle of the room. The top consisted of several small pieces of wood, but some larger than others. They were all joined together by fine wires, and were covered on every square with paper which was stuck upon them. On these papers were written all the words in their language, in their various grammatical¹ forms, but without any order. The professor then desired me to observe, for he was going to set his machine at work. The pupils at his command took each of them hold of an iron handle, of which there were forty fixed round the edges of the frame, and, giving them a sudden turn, entirely changed the whole arrangement of the words. He then commanded six-and-thirty of the boys to read the several lines softly as they appeared upon the frame; and where they found three or four words together that might make part of a sentence, they read them aloud to the four remaining boys, who wrote them down. This work was repeated three or four times, and at every turn the machine was so arranged that the words moved into new places, or the square pieces of wood turned upside down.

Six hours a day the young students were engaged in this labour, and the professor showed me several large volumes already collected of broken sentences, which he intended to piece together,² and out of those rich materials to give the world a complete account of all arts and sciences. Yet his work, he said, might be still improved and much hastened if the public

¹ grammatical *adj.*, from *n.* grammar: ² piece together *v.*, arrange.
laws of language.

would raise a fund¹ for making and employing five hundred such frames in Lagado, and oblige the managers to share in common their several collections.

We next went to the School of Language, where three professors sat in consultation upon improving that of their country.

The first plan was to shorten speech by reducing words of many syllables² to one syllable, and leaving out verbs and adjectives, because in reality all things imaginable are but nouns.

The other was a plan for entirely getting rid of all words whatsoever, and this was urged as a great advantage in point of³ health as well as speed. For it is plain that every word we speak in some degree wears out our lungs,⁴ and as a result helps to shorten our lives. A plan was therefore suggested that, since words are only names for things, it would be much more convenient for all men to carry about them such things as were necessary to express the particular business they are to discuss. And this invention would certainly have been put into force, to the great ease⁵ as well as health of the people, if the women, together with the vulgar and uneducated, had not threatened to raise a rebellion unless they might be allowed the liberty to speak their tongues, after the manner of their ancestors;⁶ such unreasonable and irreconcilable⁷ enemies to science are the common

¹ *fund* *n.*, money provided for some special purpose (*also supply*).

² *syllable* *n.*, each part of a word having a single sound.

³ in point of: with regard to, in respect of.

⁴ *lung* *n.*, part of the body inside the chest by which we breathe.

⁵ *ease* *n.* and *v.*, *here* comfort.

⁶ *ancestor* *n.*, someone belonging to a past generation of one's family or nation (*opp. descendant*).

⁷ *irreconcilable* *adj.*, cannot be reconciled.

people ! However, many of the most learned and wise hold to the new plan of expressing themselves by things ; which has only this inconvenience, that, if a man's business be very great and of various kinds, he must be obliged in proportion to carry a great number of things on his back, unless he can afford one or two strong servants to accompany him. I have often seen two of these philosophers, almost sinking¹ under the weight of their packs, who, when they meet in the streets, would lay down their loads, open their stock, and hold conversation for an hour together, then put up their belongings, help each other to rearrange their loads, and take their leave.

But for short conversation a man may carry objects in his pockets and under his arms, enough to supply him, and in his house he cannot be at a loss ; therefore, the room where company meet who practise this art is full of all things ready at hand necessary to provide matter for this kind of artificial conversation.

Another great advantage proposed by this invention was that it would serve as a universal language to be understood in all civilized nations, whose goods and possessions are generally of the same kind, or nearly resembling, so that their uses might be easily understood. And the Ambassadors would be able to treat with foreign Princes or Ministers of State to whose tongues they were complete strangers.

Adapted.

¹ sink *v.*, *here* fall.

SUGGESTED KEY QUESTION

Do you consider that inventions are harmful or beneficial to mankind?

EXERCISES

A. 1. What is the aim of satire?
 2. What picture does Swift draw of mankind?
 3. How did the first inventor think he could make use of vegetables?
 4. How did the architect build his houses?
 5. How did the fourth inventor suggest that pigs could be used instead of ploughs?
 6. What was the fifth inventor's plan for replacing silkworms?
 7. Describe the machine for writing books.
 8. Why did the professors of the School of Languages wish to improve the methods of speech?
 9. What improvements did they suggest?
 10. How did most of the inventors explain their seeming lack of success?

B. What adjectives are formed from, or connected with, the following words?

satire	custom	destroy	vanity
fault	politics	emotion	universe
injustice	reason	sincerity	revenge
vice	virtue	ingenuity	person
action	effect	adventure	variety
fancy	proportion	nature	simplicity
invention	artifice	continue	rag
practice	distinguish	fortune	mistake
labour	infinity	excel	substance
abstraction	attention	nobility	body
philosophy	poetry	divinity	study
grammar	art	science	imagine
advantage	necessity	rebellion	breadth

C. Supply the missing words :

1. Poetry and music ap - - - l more to the - m - - - - ns than to the reason.
2. The characters cr - - - ed by Shakespeare seem to be living p - r - - - 1 - t - - s.
3. A philosopher deals with ab - - r - - t ideas; an architect must be pr - - t - - l.
4. The ship was wr - - - ed on the rocks during a t - - p - - t.
5. If a building is high, the f - - - d - t - - ns should be pr - p - - t - - - t - ly deep and strong.
6. Vain people behave in an - rt - f - - - 1 way, but honest people are open and str - - - - tf - - - - rd.
7. He is clever at m - - h - m - - - cs, and shows great i - g - - - ty in working out difficult problems.
8. The o - - p - t of the factory has increased owing to new m - - h - n - - l improvements.
9. He was en - - g - d on an experiment which oc - - p - - d all his attention.
10. Spiders make c - - w - - s, s - - k - - - ms make silk.
11. The dog is a d - - - s - - c animal, and it is both faithful and af - - - t - - n - t - .
12. Cloth is w - - n from wool, silk, cotton, etc., which must first be s - - n into threads.
13. You must wet the g - - on the back of a stamp before you can s - - - k it on an envelope.
14. The d - - c - - d - - ts of past generations become the - nc - - t - rs of future generations.
15. When we breathe we draw air into our l - - - s.
(This is a word of one s - 1 - , b - - .)
16. The slaves rose in r - b - - l - - n against their masters and demanded their l - b - - - y.

D. What feelings are suggested by the following actions ? Put each word or expression into a sentence so as to show its use. (See earlier passages) :

growl	moan
fall (of the eyes)	look gloomy
frown	shudder
shake the head	embrace
shake hands	ache (of the heart)
rise, fall (of spirits)	clasp hands

E. Example : Splash—Movement of water.

- (i) He upset the basin, and the water poured on to the floor with a loud *splash*. (noun)
- (ii) I knew by the sound of *splashing* that the children were having a bath. (noun)
- (iii) The dog *splashed* its way through the water. (verb)

In the same way make sentences by applying each word in List I to an expression in List II. Use each word both as noun and verb. As noun, use both forms (i) and (ii) where possible, describing sound rather than action. (See earlier passages) :

I	rustle	grind	murmur	shout
	rush	mutter	brush	hiss
	rub	gasp	scream	crash
II	distant engine		keel of a boat against a sunken rock	
	man in danger		somebody speaking softly in sleep	
	fall of a house		animal moving through bushes	
	wind through a wood		steam from a burst pipe	
	dead leaves trodden under foot		child in pain	
	feet on a rug		somebody in sudden fright	

TWO POEMS

The two poems that follow are both from *Now we are Six*, by A. A. Milne. A. A. Milne is a living writer, who is famous in particular for his poems and stories for children. It is doubtful whether any other author has caught the spirit of childhood so faithfully or expressed it so delightfully. For the most part the stories and poems have been suggested by the author's own child, whose toys, books, games, and odd¹ little childish fancies and pretences,² have provided theme after theme. There are two classes of books which treat of childhood : books *about* children, which appeal to grown-ups, and books *for* children, which appeal only to children. A. A. Milne's books, however, have this peculiarity,³ that they are both *for* and *about* children, and seem to appeal equally to children and to their parents.

¹ odd *adj.*, here funny because unusual.

² pretence *n.*, act of pretending, or thing pretended.

³ peculiarity *n.*, quality belonging particularly to one thing.

US TWO

1 Wherever I am, there's always Pooh,
There's always Pooh and Me.
Whatever I do, he wants to do ;
‘Where are you going to-day ?’ says Pooh ;
‘Well, that's very odd ’cos I was too.
Let's go together,’ says Pooh, says he ;
‘Let's go together,’ says Pooh.

‘What's twice eleven ?’ I said to Pooh.
(‘Twice what ?’ said Pooh to Me.)
10 ‘I *think* it ought to be twenty-two.’
‘Just what I *think* myself,’ said Pooh.
‘It wasn't an easy sum to do,
But that's what it is,’ said Pooh, said he ;
‘That's what it is,’ said Pooh.

‘Let's look for dragons,’ I said to Pooh.
‘Yes, let's,’ said Pooh to Me.
We crossed the river and found a few—
‘Yes, those are dragons all right,’ said Pooh.
‘As soon as I saw their beaks I knew.
20 That's what they are,’ said Pooh, said he ;
‘That's what they are,’ said Pooh.

‘Let's frighten the dragons,’ I said to Pooh.
‘That's right,’ said Pooh to Me.

‘I’m not afraid,’ I said to Pooh.
 And I held his paw and I shouted, ‘Shoo !
 Silly old dragons !’—and off they flew.
 ‘I wasn’t afraid,’ said Pooh, said he ;
 ‘I’m *never* afraid with you.’

So wherever I am there’s always Pooh,
 30 There’s always Pooh and Me.
 ‘What would I do,’ I said to Pooh,
 ‘If it wasn’t for you ?’ and Pooh said, ‘True,
 It isn’t much fun for One, but Two
 Can stick together,’ says Pooh, says he ;
 ‘That’s how it is,’ says Pooh.

A. A. MILNE (*born 1882*)

THE OLD SAILOR

I There was once an old sailor my grandfather knew
 Who had so many things which he wanted to do
 That, whenever he thought it was time to begin,
 He couldn’t because of the state he was in.

He was shipwrecked, and lived on an island for
 weeks,
 And he wanted a hat, and he wanted some breeks ;
 And he wanted some nets, or a line and some hooks
 For the turtles* and things which you read of in
 books.

And, thinking of this, he remembered a thing
10 Which he wanted (for water) and that was a
spring ;
And he thought that to talk to he'd look for, and
keep
(If he found it) a goat or some chickens and sheep.

Then, because of the weather, he wanted a hut
With a door (to come in by) which opened and
shut
(With a jerk, which was useful if snakes were
about),
And a very strong lock to keep savages out.

He began on the fish-hooks, and when he'd begun
He decided he couldn't because of the sun.
So he knew what he ought to begin with, and that
20 Was to find, or to make, a large sun-stopping hat.

He was making the hat with some leaves from a
tree,
When he thought, ' I'm as hot as a body can be,
And I've nothing to take for my terrible thirst ;
So I'll look for a spring, and I'll look for it *first*.'

Then he thought as he started, ' Oh dear, and
oh dear !
I'll be lonely to-morrow with nobody here ! '
So he made in his note-book a couple of notes :
' *I must first find some chickens*' and ' *No, I mean
goats.*'

He had just seen a goat (which he knew by the shape)

30 When he thought, 'But I must have a boat for escape,
 But a boat means a sail, which means needles and
 thread ;
 So I'd better sit down and make needles instead.'

He began on a needle, but thought as he worked,
 That, if this was an island where savages lurked,
 Sitting safe in his hut he'd have nothing to fear,
 Whereas now they might suddenly breathe in his
 ear !

So he thought of his hut—and he thought of his
 boat,

And his hat, and his breeks, and his chickens and
 goat,

And the hooks (for his food), and the spring (for
 his thirst)—

40 But he *never* could think what he ought to do first.

And so in the end he did nothing at all,
 But basked on the shingle wrapped up in a shawl.
 And I think it was dreadful the way he behaved—
 He did nothing but basking until he was saved.

A. A. MILNE (*born 1882*)

NOTES

Us Two

LINE

1 Pooh : name of a toy bear.
 5 'cos : *short for* because.
 6 Let's : Let us.
 15 *dragon* *n.*, imaginary animal which breathes fire ; something like a crocodile, but with wings and claws.
 19 beaks : the dragons are really ducks.
 26 silly *adj.*, foolish.
 34 *stick together* : *here* be faithful companions.

THE OLD SAILOR

1 grandfather *n.*, father of one's father or mother.
 6 *breeks* *n.*, breeches, trousers that reach only to the knees.
 10 *spring* *n.*, water as it comes naturally out of the earth.
 15 *jerk* *n.* and *v.*, sudden movement.
 34 *lurk* *v.*, stay secretly, hide.
 42 *bask* *v.*, lie in sunshine.
shingle *n.*, small round smooth stones such as are found by the sea.
wrap *v.*, cover round with a cloth or paper.
shawl *n.*, cloth worn over the shoulders.
 43 dreadful *adj.*, *here* shameful.

THE HERRING¹ FLEET²

By Robert Lynd (*born 1879*)

THE last sight of which men are likely to grow tired is a harbour. Centuries hence there may be jumping-off³ places for the stars, and our children's children's children† may regard a ship as a creeping thing scarcely more adventurous than a worm.⁴ Meanwhile, every harbour gives me a sense of being in touch, if not with the ends of the universe, with the ends of the earth. This, more than the entrance to a wood or the source⁵ of a river or the top of a bare hill, is the beginning of infinity. Even the dirtiest coal-boat that lies in the harbour will in a day or two lift itself from the mud on a full tide and float away like a spirit into the sunset. Mystery lies over the sea. That, perhaps, is why men are content⁶ day after day to stand on the pier⁷-head and to gaze at the water, and the ships, and sailors running up and down the decks and pulling the ropes of sails.

We may have no reason for pretending to ourselves that the fishing boats are ships of dreams setting out on infinite voyages. But, none the less, even in a fishing village there is always a company of watching men and women on the pier. Every day the crowd collects to see the harbour awake into life with the activity of men

¹ *herring* *n.*, fish good for eating.

² *fleet* *n.*, company of ships.

³ *jumping-off* *adj.*, starting.

⁴ *worm* *n.*, snake-like creature, but smaller and harmless.

⁵ *source* *n.*, beginning.

⁶ *content* *adj.* and *v.*, satisfied (*n.* contentment).

⁷ *pier* *n.*, landing-place built out from the shore into the water.

about to set out among the nations of the fishes. By day the boats lie side by side in the harbour—stand side by side, rather, like horses in a stable. There are two rows of them, making a camp of masts on the shallow water. In other parts of the harbour little white rowing-boats are lying keel up on the sand in companies of two or three. As the tide slowly rises, the masts which have been lying over on one side in a sleepy stillness begin to move, then to sway,¹ until with each new urge of the sea all the boats are dancing, and soon the whole harbour is awake and merry as if every boat were a steeple² with a peal³ of bells. It is not long till the fishermen arrive. One meets them in every stony street. How magnificent the noise made by a man in sea-boots on the stones! Surely he strikes sparks⁴ from the road. He beats the ground as with a hammer. The earth rings. One has seen those boots in the morning hanging outside the door of his house while he slept. They have been oiled, and left there to dry. They have kept the shape of his limb and the bend of his knee in a manner hardly natural. They look as though he had taken off his legs before going into the house and hung them on the wall. But the fisherman is a hero not only in his boots. His sea-coat is no less magnificent. This may be of oil-skin⁵ yellow or of dull red or of stained white or of blue, with a blue jersey⁶ showing under it, and

¹ sway *v.*, move from side to side.

⁴ spark *n.*, tiny piece of glowing substance such as is thrown out by a fire.

² steeple *n.*, pointed tower on a church.

⁵ oil-skin *n.*, cloth treated with oil so that it can keep out water.

³ peal *n.* and *v.*, here set (*usu.* ringing of bells in some special order of sounds).

⁶ jersey *n.*, tight woollen coat which is pulled on over the head.

perhaps a woollen scarf¹ with green spots on a red ground² round his throat. He has not learnt to be timid of colour. Even out of the mouths of his boots you may see the ends of red woollen leggings protruding. With his yellow or black sea-cap roofing³ the back of his neck, he comes down to harbour, as splendid⁴ as a figure at a fair. And always, when he arrives, he is smoking a pipe. As one watches him, one wonders if anybody except a fisherman, as he looks out over the harbour, knows how to smoke. He has made tobacco part of himself, like breathing.

If the tide is already full, the fishermen are taken out in small rowing-boats, most of them standing, and the place is busy with a passing and crossing of travelling crews till the fishing-boats are all manned.⁵ If the water is not yet deep, however, most of the men walk to their boats, splashing through the waves, and occasionally jumping like a wading girl as a larger wave threatens the top of their boots. Many of them carry their supper in a basket or a handkerchief.

The first of the boats begins to move out of its place. It is pulled into the clear water, and the fishermen put out long oars and row it laboriously to the mouth of the harbour and the wind. It is followed by another, and another. There are forty putting up their sails like one. The harbour moves. One has a sense as of things liberated.⁶ It is as though a flock⁷ of birds were being loosed into the air—as

¹ *scarf* *n.*, cloth worn round the neck.

² *ground* *n.*, here the principal colour.

³ *roofing* : covering like a roof.

⁴ *splendid* *adj.*, magnificent (*n.* *splendour*).

⁵ *man* *v.*, supply with the necessary men.

⁶ *liberate* *v.*, set free (*n.* *liberation*).

⁷ *flock* *n.* and *v.*, company of birds or animals of one sort.

though pigeon¹ after pigeon were being set free out of a basket for home. Brown sail after brown sail hurries out among the waves. A little green steam-boat follows with impudent smoke. Motor-boats hasten out like following dogs. Every sort of boat—motor-boat, rowing-boat, sailing-boat, and steam-boat—make for sea, higgledy-piggledy² in a long line, an irregular procession³ of black and blue and green and white and brown. Here, as in the men's clothes, the paint-pots have been spilled.†

There is nothing more sociable⁴ than a fishing-fleet. The boats overtake⁵ one another, like horses in a race. They gallop⁶ in rivalry.⁷ But for the most part they keep together, and move like a travelling town over the sea. As likely as not they will have to come back out of the storm into the shelter of the bay, and anchor there till nightfall, when every boat becomes a lamp and every sail a shadow. In the darkness they hang like a company of dancing stars on the oily water. Every now and then a boat moves off on a search of its own.⁸ It is as though the sky were shaken. One hears the kick-kick-kick of the motor, and a star has become a will-o'-the-wisp.⁹ These lights can no more keep still than a playground of children. They always make a pattern on the water, but they never make the

¹ pigeon *n.*, fast-flying bird, sometimes used for carrying messages.

² *higgledy-piggledy* *adv.*, without any arrangement.

³ *procession* *n.*, advancing line of people, carriages, boats, etc., usually on some solemn occasion.

⁴ *sociable* *adj.*, fond of company (*here* causing feeling of friendliness such as is found in company).

4

⁵ *overtake* *v.*, pass by going more quickly.

⁶ *gallop* *v.* and *n.*, run very swiftly (of animals).

⁷ *rivalry* *n.*, effort of two or more parties to excel.

⁸ of its own: alone, by itself.

⁹ *will-o'-the-wisp* *n.*, light which appears at night over marshy ground, was once believed to be a spirit.

same pattern. Sometimes they lengthen themselves against the sandy shore on the far side of the bay into a golden river. Sometimes they bunch together into a little procession of priests carrying candles—

One goes down to the harbour after breakfast the next morning to see what has been the result of the night's fishing. One does not really need to go down. One can see it afar off. There is movement as at the building of a city. On every boat men are busy emptying the nets, freeing the fish that have been caught by the gills,¹ throwing them in a liquid mass into the bottom of the boat. One can hardly see the fish separately. They flow into one another. They are a pool of silver. One is amazed,² as the disciples³ must have been amazed at the miraculous draught.[†] Everywhere is covered with their scales.⁴ The fishermen are spotted as if with tiny pieces of paper. Their hands, their brown coats, their boots, are a mass of white and blue spots. The labourers with the gurries⁵—great blue boxes that are carried like Sedan chairs* between two pairs of handles—come up alongside, and the fish are poured into the gurries from tin cans. As each gurry is filled, the men hasten off with it to where the auctioneer⁶ is standing. With the help of a small note-book and a pencil he auctions it before an outsider can wink,⁷ and the gurry is taken

¹ *gill n.*, part of fish by which it breathes.

² *amaze v.*, greatly surprise, astonish (*n.* amazement).

³ *disciple n.*, follower of some particular teacher (*here* the twelve followers of Christ).

⁴ *scale n.*, tiny glittering substance on fish's skin.

⁵ *gurry n.*, see description that follows.

⁶ *auctioneer n.*, man who sells things in public to buyer who offers the highest price (*v. auction*).

⁷ *wink v. and n.*, make rapid closing and opening movement with the eyelid.

a few yards farther, where women are pouring herrings into barrels. They, too, are covered with fish-scales from head to foot. They are spotted like a painter's palette.¹ So great is the catch that every cart in the countryside has come down to lend a hand.² The fish are poured into the carts over the sides of the boats like water. Old fishermen stand aside and look on with a sense of having wasted their youth. They recall the time when they went fishing in the North Sea and had to be content to sell their catch at a shilling and sixpence a thousand herrings. Who is there now who would sell even a hundred herrings for one and sixpence?³ Yet one boat alone this morning has brought in fourteen thousand herrings. No wonder that there is an atmosphere of excitement in the harbour. No wonder that the carts almost run over you as they make journey after journey between boat and barrel. No wonder that the sea-birds have gathered about us in screaming flocks and fill the air like a snow-storm. Every child in the town seems to be making for⁴ home with its finger in a fish's mouth, or in two fishes' mouths, or in three fishes' mouths. Artists⁴ have hurried down to the harbour, and have set up their easels* on every spot that is not already occupied by a fish barrel or an auctioneer. The town has lost its head.⁵ A doom⁶ of herrings has come upon us. The smell rises to heaven. It is as though we were breathing fish-scales. Even the pretty blue

¹ *palette* *n.*, flat thin piece of wood on which a painter mixes his colours.

² lend a hand: help.

³ making for: going towards.

⁴ artist *n.*, usu. painter of pictures (*also* architect, musician, etc.).

⁵ lost its head: extremely excited so as to have lost self-control (see p. 61, n. 6).

⁶ doom *n.* and *v.*, fate, judgement, punishment (*bere* quantity too great to manage so that it seems like a punishment).

overalls¹ of the children have become spotted. Everywhere barrels and boxes have been heaped high. We are lifting them on to carts—farm carts, grocers' carts, coal carts, any sort of carts. We must get rid of the fish at all costs.² Anything to get it³ up the hill to the railway station. The very horses are excited. They dig their toes into the hill and groan. The drivers, urged on by greed⁴ as they think of all the journeys they will be able to make before evening, curse them and beat them with the end of the reins.⁵ Their eyes are excited, their gestures⁶ impatient. They fill the town with noise and smell.

This, I fancy, is where all the romance of the sea began—in the story of a greedy man and a fresh herring. The ship was a sign of man's searching stomach before it was a sign of his searching soul. He was a hungry man, not a poet, when he built the first harbour. Luckily, the harbour made a poet of him. Sails gave him wings. He learned to traffic⁷ for wonders. He became a traveller. He told tales. He discovered the romance of horizons.⁸ Perhaps, however, it is less the sailor than the ship that attracts our imagination. The ship seems to suggest to us more than anything else a sense at once of perfect freedom⁹ and perfect adventure. That is why we are content

¹ overall *n.*, loose article of clothing worn over the ordinary clothes to keep them clean.

² at all costs: whatever the labour it causes.

³ anything to get it: whatever means we use, we must get it.

⁴ greed *n.*, desire for more than one needs (*usu.* of food).

⁵ reins *n.*, part of harness by which a horse is guided.

⁶ gesture *n.*, action of hands and arms to express some particular feeling.

⁷ traffic *v.* and *n.*, *here* trade (*usu.* general term for carriages, cars, etc., in a street).

⁸ horizon *n.*, place where the sky seems to meet the earth or the sea.

⁹ freedom *n.*, state of being free.

to stand on the harbour stones all day and watch anything with sails. We ourselves wish to live in some such freedom and adventure as this. We are feeding our appetite for liberty as we gaze hungrily after the ships making their way out of harbour into the sea.

Adapted.

SUGGESTED KEY QUESTION

The activity of a fishing harbour appears romantic to an observer. How does it appear to the fishermen themselves?

NOTES

PAGE LINE

94 6 children's children's children: descendants in future generations.

97 10 the paint-pots have been spilled: many different colours have been used.

98 15 the miraculous draught: the miraculous catch of fish described in the Bible (*Luke* v. 4-11).

99 13 a hundred herrings for one and sixpence: the lowest price for herrings at present is seventeen shillings and sixpence for a thousand.

EXERCISES

A. 1. Why does a harbour seem romantic?

2. Describe the harbour before the fishing-boats set sail.

3. How is a fisherman dressed?

4. How do the fishermen reach their boats?

5. Describe the harbour as it appears at night.

6. By what stages are the fish taken from the boats to the station?

7. What people, besides the fishermen, are to be seen at the harbour during the unloading of the fish ? Why are they there ?

8. How do the people behave when there is an extra large catch of fish ?

B. What nouns are formed from, or connected with, the following words ?

peculiar	infinite	mysterious	content	pretend
collect	active	merry	magnificent	heroic
timid	splendid	liberate	impudent	regular
move	amaze	romantic	discover	free

C. Find other expressions for the words in italics :

1. He *is not likely to* grow tired of his work.
2. *Centuries hence* men will still go fishing.
3. It *gives me a sense of being* free.
4. They will return *in a day or two*.
5. *It is not long till* the fishermen arrive.
6. *Now and then* a boat moves off by itself.
7. Everybody *lends a hand*.
8. *No wonder* there is excitement in the harbour.
9. They all *made for* home.
10. The town has *lost its head*.
11. It must be done *at all costs*.
12. The ships *made their way* out of harbour.

D. Consider the expressions in italics in the following sentences :

Our children may regard a ship as a creeping thing
scarcely more adventurous than a worm.

The boat will float away *like a spirit into the sunset.*

The boats *gallop in rivalry*.

By comparing one thing with another, or by suggesting a comparison, the author makes his descriptions appeal both to the eye and to the emotions. How are the following objects used as comparisons, and what is the effect ?

source of a river	paint-pots
top of a hill	lamp
horses	stars
camp	playground of children
peal of bells	priests carrying candles
hammer	pool of silver
roof	pieces of paper
flock of birds	snow-storm
dogs	wings

E. Connect each word, or group of words, in List II with one word in List I. Show the connexion by describing, or explaining the use of, the objects named in List II. (*See* earlier passages) :

I	weather	II	tent
	river		shaft, wheel
	harbour		whiskers, beard, jaw, cheek, forehead
	camp		gorge, crag, ridge, summit, range, pass
	lantern		frost, snow, ice
	sky		fog, tempest
	church		oil, wick
	cart		oar, keel, anchor, deck
	clothes		stable
	boat		storey, hall, foundation, roof
	face		lung, limb
	harness		pier, bar
	mountain		steeple, peal of bells
	house		jersey, overall, trousers
	horse		gill, scale
	fish		horizon
	winter		source, mouth, current
	body		reins

A WET SHEET AND A FLOWING SEA

1 A wet sheet and a flowing sea,
A wind that follows fast
And fills the white and rustling sail
And bends the gallant mast ;
And bends the gallant mast, my boys,
While like an eagle free
Away the good ship flies and leaves
Old England on the lee.

10 Oh for a soft and gentle wind !
I heard a fair one cry ;
But give to me the snorting breeze
And white waves heaving high ;
And white waves heaving high, my lads,
The good ship tight and free—
The world of waters is our home,
And merry men are we.

There's tempest in yon hornèd moon,
And lightning in yon cloud ;
But hark the music, mariners !
20 The wind is piping loud ;
The wind is piping loud, my boys,
The lightning flashes free—
While the hollow oak our palace is,
Our heritage the sea.

ALLAN CUNNINGHAM (1784-1842)

NOTES

LINE

1 sheet *n.*, *as sea-term* rope.

4 gallant *adj.*, brave (suggests that the mast stands up bravely against the strain of the wind).

6 eagle *n.*, very large bird which lives in the mountains and feeds on small animals.

8 lee *n.*, side of ship sheltered from the wind (the ship here must be sailing against the wind, which means hard work for the sailors).

11 snort *v.* and *n.*, force a rough noise through the nose.
breeze *n.*, wind.

12 heave *v.* and *n.*, *here* rise as though with a great effort.

14 tight *adj.*, *here* firm.

17 yon (*poet.*) *adj.*, that, over there.

19 bark (*poet.*) *v.*, listen, listen to.

20 pipe *v.* and *n.*, *here* make sharp whistling sound as though through a long thin instrument.

23 palace *n.*, home of a king.

THE GRIFFIN¹

From *Hills and the Sea*, by Hilaire Belloc (born 1870)

The Griffin is many things in one: essay, travel piece, short story. As essay it might be compared with *The Herring Fleet*. Both are descriptive² of English life; and within the limits of their subjects, both are faithfully descriptive. At the same time,³ both are written in the light, playful spirit that distinguishes the modern essay from the heavier old-fashioned essay of the last century. The reader may gather from both a great deal of exact information, yet there is no suggestion that the authors are trying to teach. This is partly because the information is presented pictorially⁴ instead of abstractly, so that it is addressed directly to the eye; and partly because the style of both authors is almost conversational in its naturalness and ease. Even so, there is also a touch of the poetic in both pieces, which in some mysterious way makes reality more real by appealing to the emotions instead of merely to the reason. This is more noticeable in *The Griffin* than in *The Herring Fleet*. The charm of this piece is due largely to its atmosphere of playful fancy. Actuality⁵ is seen, as it were,[†] through a mist of poetry and humour. This is because the writer is recording a personal experience, not only in its cold⁶ details, but as it has come to shape itself in his memory. Indeed, we may wonder whether all the details are strictly true, though we accept the story as true in its general outline. But in this kind of writing there is a truth that is truer than slavish exactitude.^{7†} The personality of the writer is itself a feature⁸ of the story, so that we are concerned not only with facts and events—as in history—but with facts and events as they live in another man's mind. With this in view,⁹ the piece might now be compared with *The Flaming Tinman* and contrasted with

¹ *griffin* *n.*, imaginary animal, half lion (largest of the wild cats) and half eagle.

² *descriptive adj.*, describing, containing descriptions.

³ at the same time: *here* yet, even so, nevertheless.

⁴ *pictorially adv.*, in pictures (*here* word pictures, descriptions).

⁵ *actuality n.*, reality (*adj.* actual).

⁶ *cold adj.*, here mere, bare.

⁷ *exactitude n.*, quality of being exact.

⁸ *feature n.*, here quality (*usu.* any part of the face; features: the face itself).

⁹ with this in view: taking this into consideration.

Mountains and Men. These, too, are both records of personal experiences ; but *The Flaming Tinman*, like *The Griffin*, is coloured by the writer's personality—though the personality is very different—whereas *Mountains and Men* aims at presenting the reader with an exact account of an incident as it actually happened.

A SPECIALIST¹ told me once that no inn could compare with the *Griffin*, a Fenland² inn. ‘ It is painted green,’ he said, ‘ and stands in the town of March. If you would enjoy the *Griffin*, you must ask your way to that town ; and as you go, ask also for the *Griffin*, for many who have not heard of March will certainly have heard of the *Griffin*. ’

So I set out at once for the Fens and came at the very beginning of them to a great ditch,† which barred³ all further progress. I wandered up and down the banks for an hour thinking of the inn, when I met a man who was sadder and more silent even than the vast level and lonely land in which he lived. I asked him how I should cross the great dyke.⁴ He shook his head, and said he did not know. I asked him if he had heard of the *Griffin*, but he said no. I broke away from him and went for miles along the bank eastward, seeing the rare trees of the marshes lessening in the distance, and up against the horizon a distant spire,⁵ which I thought might be the spire of March. For March and the *Griffin* were not twenty miles away. And still the great ditch stood between me and my pilgrimage.⁶

¹ specialist *n.*, person with special skill, knowledge, etc.

² *fen n.*, marsh (Fenland : belonging to the Fens, a marshy district in the East Midlands of England).

³ *bar v.* and *n.*, close (*as n.* strong piece of wood or metal across door or window ; part of gate).

⁴ *dyke n.*, ditch in marshy country dug to allow water to flow away.

⁵ *spire n.*, pointed top of steeple.

⁶ *pilgrimage n.*, *bere* goal (*usu.* pilgrim's journey).

These dykes of the Fens are accursed¹ things ; they are the separation of friends and lovers. Here is a man whose friend would come and sit by his fireside at evening and drink with him, a custom perhaps of twenty years' standing,² when there comes another man from another part armed with public power,³ and digs between them a trench⁴ too wide to jump and too soft to wade. The Fens are full of such tragedies.

One may march up and down the banks all day without finding a boat, and as for bridges there are none, except, indeed, the bridges which the railway makes ; for the railways have grown to be as powerful as the landlords, and can go across this country where they choose.⁵

At last, at a place called Oxlode, I found a boat, and the news that just beyond lay another dyke. I asked where that could be crossed, but the ferryman⁶ of Oxlode did not know. He pointed out two houses, however, standing close together out of the plain, and said they were called ' Purles' Bridge ', and that I would do well to try there. But when I reached them I found that the water was between me and them, and, what is more, that there was no bridge there and never had been one since the beginning of time. Of these jokes the Fens are full.

In half an hour a man came out of one of the houses and ferried me across in silence. I asked him also if

¹ accursed *adj.*, bringing evil.

⁴ trench *n.*, ditch.

² standing *n.*, *bere* duration (time during which a thing continues).

⁵ choose *v.*, *bere* wish.

³ public power: authority of the government.

⁶ ferry *n.* and *v.*, boat for crossing water where there is no bridge.

he had heard of the *Griffin*. He laughed and shook his head as the first one had done, but he showed me a little way off the village of Monea, saying that the people of that place knew every house for a day's walk around. So I walked to Monea, which is a village on one of the old dry islands of the marsh ;† but no one at Monea knew. There was, none the less, one old man who told me he had heard the name, and his advice to me was to go to the cross roads and past them towards March, and then to ask again. So I went outwards to the cross roads, and from the cross roads outward again, it seemed without end, a similar¹ land repeating itself for ever. There was the same silence, the same completely even soil, the same deep little trenches, the same rare distant and regular rows of trees.

Since it is useless to continue thus for you—one yard was as good as twenty miles—and since you could know nothing more of these silences, even if I were to give² you every inch of the road, I will pass at once to the moment in which I saw a baker's cart catching me up at great speed. The man inside had an expression of worried poverty.³ I did not promise him money, but gave it him. Then he took me aboard and raced on, with me by his side.

I had by this time a suspicion that the *Griffin* was a secret thing and a mystery not to be carelessly mentioned. I knew that all secrets may be reached by careful and long-drawn words, and that the simplest of things will not be told one if one asks too hastily ;

¹ similar *adj.*, resembling, like (*n.*) ² give *v.*, here describe.

³ poverty *n.*, state of being poor.

so I began to lay siege to his mind by the method of dialogue.¹ The words were these:—

MYSELF: This land wanted draining,² didn't it?

THE OTHER MAN: Ah!

MYSELF: It seems to be pretty well drained now.

THE OTHER MAN: Ugh!³

MYSELF: I mean, it seems dry enough.

THE OTHER MAN: It was drowned⁴ only last winter.

MYSELF: It looks to be good land.

THE OTHER MAN: It's miserable land; it's worth nothing.

MYSELF: Still, there are dark bits—black, you may say—and thereabouts it will be good.

THE OTHER MAN: That's where you're wrong; the lighter it is the better it is—Ah! that's where many of them go wrong. (*Short silence.*)

MYSELF (*cheerfully*): A sort of loam?⁵

THE OTHER MAN (*shaking his head*): Ugh!—sand!—It blows away with a blast⁶ of wind. (*A longer silence.*)

MYSELF (*as though full of interest*): Then you set your drills⁷ to sow deep here?

THE OTHER MAN (*with a gesture of fatigue*): Shoal!⁸ (*Here he sighed⁹ deeply.*)

After this we ceased to speak to each other for several miles. Then:

¹ dialogue *n.*, conversation (*usu. in a book, play, etc.*).

² drain *v.* and *n.*, let water flow away by means of a ditch, pipe, etc.

³ Ugh!: an exclamation of dislike.

⁴ drowned: *here* flooded.

⁵ loam *n.*, earth containing dead vegetable matter.

⁶ blast *n.*, single violent rush of wind (*poet. the wind itself*).

⁷ drill *n.* and *v.*, pointed instrument for making holes.

⁸ shoal *n.*, shallow earth or water (*the good earth is too shallow to allow of deep sowing*).

⁹ sigh *v.* and *n.*, breathe with a long soft sound to suggest sorrow.

MYSELF : Who owns the land about here ?

THE OTHER MAN : Some own some parts and some others.

MYSELF (*angrily pointing to an enormous field with a little new house in the middle*) : Who owns that ?

THE OTHER MAN (*roused by my tone*) : A Frenchman. He grows vegetables.

Now if you know little of England and of the disposition of the English (I mean of the .999 of the English people and not of the .001 with which you associate), if, I say, you know little or nothing of your fellow-countrymen, you may imagine that all this conversation was wasted. ‘It was not to the point,’ you say. ‘You got no nearer the *Griffin*.’ You are wrong. Such conversation is like the kneading¹ of dough² or the mixing of mortar³; it softens and makes ready. It is three-quarters of the work; for if you will let your fellow-citizen curse you and growl at you, and if you will but talk to him on matters which he knows far better than you, then you have him ready at the end.

So had I this man, for I asked him point-blank⁴ at the end of all this : ‘What about the *Griffin* ? ’

He looked at me for a moment almost with intelligence, and told me that he would hand me over⁵ in the next village to a man who was going through March. So he did, and the horse of this second man was even faster than that of the baker. The horses of the Fens are like no horses in the world⁶ for speed.

¹ *knead* *v.*, press into a mass.

² *dough* *n.*, bread before it is baked.

³ *mortar* *n.*, mixture which holds bricks together.

⁴ *point-blank* *adv.* and *adj.*, with sudden directness.

⁵ *hand me over* : *here* put me under the guidance of.

⁶ like no . . . in the world : better than any other . . . , beyond comparison (*see p. 112, n. 3*).

'This horse was twenty-three years old, yet it went as fast as though all that nonsense¹ men talk about progress were true, and as though things got better by the process² of time. It went so fast that one might imagine it at forty-six winning many races, and at eighty standing beyond all comparison³ or rivalry ; and because it went so fast I went hammering right through the town of March before I had time to learn its name or to know where I was driving. It rushed me past the houses and out into the country beyond. Only when I had pulled up two miles beyond, did I know what I had done, and did I realize that I had missed for ever one of those pleasures which, short-lived as they are, are all that is to be discovered in human life. It went so fast, that before I knew what had happened the *Griffin* had flashed by me and was gone.

Yet I will declare with the tongue of faith† that it is the noblest house of call⁴ in the Fens !

It is better to believe than to handle or to see. I will declare with the tongue of faith that the *Griffin* is, as it were, the captain and chief of these plains, and has just managed to touch perfection in all the qualities that an inn should achieve. I am speaking not of what I know by the doubtful light of physical⁵ experience, but of what I have seen with the inward eye and felt by something that excels mere taste and touch.

Low rooms of my repose !⁶† Beams⁷ of comfort and great age ; dreamy and hospitable fires ;

¹ nonsense *n.*, foolishness.

² process *n.*, course, act of proceeding
(also way in which a thing is made).

³ beyond comparison : cannot be equalled ; comparison *n.*, act of comparing.

⁴ house of call : inn.

⁵ physical *adj.*, bodily.

⁶ repose *n.* and *v.*, rest, sleep.

⁷ beam *n.*, large piece of wood which supports a ceiling.

chimney¹-corners made for companionship! You also, beds! Wooden beds with curtains around them, feathers for sleeping on, and every honest thing which the accursed would attempt to destroy! Candles (I trust)—and trust is more perfect than proof—bread made (if it be possible) out of English wheat; milk drawn most certainly from English cows, and butter worthy of the pastures² of England all around! Oh, glory to the Fens, *Griffin*, it shall not be said that I have not enjoyed you!

There is a modern habit, I know, of gloom, and men without faith upon every side recall the things that they have not enjoyed. For my part I will yield to no such habit. I will consider that I have more perfectly tasted in the mind that which may have been denied to my mere body, and I will produce for myself and others a greater pleasure³ than any pleasure of the sense.⁴ I will do what the poets and the prophets⁵ have always done, and satisfy myself with vision; and (who knows?) perhaps by this the *Griffin* of the Idea⁶ has been made a better thing (if that were possible!) than the *Griffin* as it is—as it materially⁷ stands in this evil and uncertain world.

So let the old horse go by and snatch me from this chance of joy; he has not taken everything in his flight,⁸ and there remains something in spite of time, which eats us all up.

¹ chimney *n.*, high opening built above fire-place to allow smoke to escape.

² pasture *n.*, grassy land where cattle feed.

³ pleasure *n.*, happy feeling (*v.* please).

⁴ sense *n.*, *here* body as opposed to spirit.

⁵ prophet *n.*, man who prophesies (*adj.* prophetic).

⁶ idea *n.*, *here* imagination.

⁷ materially *adv.*, *here* actually, really.

⁸ flight *n.*, act of flying, or running quickly (*also* running away, as from danger).

And yet—what is that in me which makes me regret the *Griffin*, the real *Griffin* at which they would not let me stay ? The *Griffin* painted green ; the real rooms, the real fire—the material bed ? Alas for mortality ! Something in me still clings to affections finite² and earthly. England, my desire, what have you not refused me !

Adapted.

¹ mortality *n.*, quality of being mortal ² finite *adj.*, having an end, and so (*bere* human imperfection). belonging to this world (*opp.* infinite).

SUGGESTED KEY QUESTION

Which passages are faithful records of the author's experience, and which passages are coloured by humour or romance ?

NOTES

PAGE LINE

106 19 as it were : expression used to show that one is not speaking literally.

106 24 slavish exactitude : keeping absolutely to fact so that the account is no more than a list of details.

107 14 a great ditch : the Fens used to be a flat marshy country impassable except by a few tracks ; but recently many ditches have been dug to carry away the water, so that the land is now dry. A stranger, however, who does not know where the ditches can be crossed, often loses his way.

109 6 one of the old dry islands of the marsh : before the ditches were dug, the few low hills of the Fens stood above the marsh like little islands.

112 17 with the tongue of faith : as though declaring a religious belief.

112 27 Low rooms of my repose, etc. : the details given here are of old-fashioned English rooms and customs. In particular, the old-fashioned fire-places were very big, with walls

built out on either side, making chimney-corners where people could sit about the fire and talk. The writer suggests that the *Griffin* would not have lost its old-fashioned charm because of modern 'improvements'.

EXERCISES

A. 1. Why are there so many ditches in the Fens ?
 2. In what way are these ditches inconvenient ?
 3. In what ways can they be crossed ?
 4. What are the main features of the Fens ?
 5. What peculiarities of character are shown by the people of the Fens ?
 6. How did the author succeed at last in persuading someone to tell him the way to the *Griffin* ?
 7. How was it that the author did not reach the *Griffin* after all ?
 8. What were the main features of an old-fashioned English room ?
 9. How does the author comfort himself for having failed to reach the *Griffin* ?
 10. Why does he, in spite of this comfort, still feel regret ?

B. What adjectives are formed from, or connected with, the following words ?

description	play	distinguish	picture
abstraction	conversation	poetry	mystery
notice	actuality	humour	person
exactitude	tragedy	power	similarity
suspicion	haste	anger	pleasure
hospitality	prophet	mortality	affection

C. Find other expressions for the words in italics :

1. Both essays *are descriptive* of English life.
2. They are faithfully descriptive, but *at the same time* they are written in a playful spirit.

3. You must ask *your way* to the town.
4. I *set out at once* for the Fens.
5. It is a custom *of twenty years' standing*.
6. They can go where they *choose*.
7. He said *I would do well* to try there.
8. I asked him *point-blank* how I could reach the Griffin.
9. He said he would *hand me over* to a man who was going there.
10. These horses are *like no horses in the world* for speed.
11. People *on every side* recall only the things they have not enjoyed.
12. *For my part* I consider that a foolish habit.

D. Here is a list of short expressive words describing actions. Show their exact use by putting them into sentences. (See earlier passages) :

slide	gaze	grasp	rush	glance	hurl
heave	slip	plunge	wring	creep	shoot (not lit.)
snatch	crash	burst	push	seize	cling
pierce	stick	spin	sway	strike	splash
spill	dance	bunch	pour	jump	wade

E. Example :

Verb	Noun (person)	Adjective	Noun (abstract)
act	actor	active	action activity

In the same way arrange the following words in four lists, putting each word under its correct heading, and words of the same root on the same line. All the spaces will not be filled, but words marked (2) must be put into

two spaces, and there may be two words in one space.
(See earlier passages) :

acquaint	destructive	hospitality	prophet
compare	pretension	creator	foundation
servant	humorous	inventor	tempt
rebel	distinguish	attentive	conqueror
acquaintance	perfect	pitiful	united
humour	producer	pleasure	descriptive
rival (2)	service	practice	creation
omit	pilgrim	found	comparison
rebellious	philosopher	literal	distinction
tempting	unity	humourist	reception
hospitable	rivalry	describe	inventive
distinct	perfection	union	please
destroyer	pretentious	benefit (2)	practise
philosophy	founder	creative	distinguish
serve	per·fect	appearance	host
pleasant	re·bel	beneficial	literary
pretend	pilgrimage	description	produ·ce
receive	destroy	practical	comparative
tempter	prophesy	omission	attend
productive	conquest	pitiable	pretence
apparent	invent	conquer	unite
create	production	prophecy	invention
attention	piteous	destruction	rebellion
literature	appear	prophetic	temptation
pity (2)	inventive-	philo-	acquaint-
pro·duce	ness	sophical	anceship

THE VAGABOND

I Give to me the life I love,
 Let the lave go by me,
Give the jolly heaven above
 And the by-way nigh me.
Bed in the bush with stars to see,
 Bread I dip in the river—
There's the life for a man like me,
 There's the life for ever.

10 Let the blow fall soon or late,
 Let what will be o'er me ;
Give the face of earth around
 And the road before me.
Wealth I seek not, hope nor love,
 Nor a friend to know me ;
All I seek, the heaven above,
 And the road below me.

20 Or let autumn fall on me
 Where afield I linger,
Silencing the bird on tree,
 Biting the blue finger.
White as meal the frosty field—
 Warm the fireside haven—
Not to autumn will I yield,
 Not to winter even !

Let the blow fall soon or late,
 Let what will be o'er me ;
 Give the face of earth around
 And the road before me.
 Wealth I ask not, hope nor love,
 30 Nor a friend to know me ;
 All I ask, the heaven above,
 And the road below me.

ROBERT LOUIS STEVENSON (1850-94)

NOTES

LINE

- 2 *lave* (*poet.*) *n.*, everything else.
- 3 *jolly* *adj.*, delightful, happy.
- 4 *by-way* *n.*, very narrow road.
- 5 *nigh* (*poet.*) *adj.* and *adv.*, near.
- 9 *blow* *n.*, *here* fate, death.
- 18 *linger* *v.*, remain with no particular purpose.
- 20 biting the blue finger: turning the fingers blue with cold (*see* frost-bitten, *p.* 31, *n.* 27-28).
- 21 *meal* *n.*, *here* flour (white powdery substance of which bread is made).
- 22 *haven* *n.*, place of shelter, harbour.

ADVENTURES OF A SHILLING

By Joseph Addison (1672-1719)

I WAS last night visited by a friend of mine, who has an inexhaustible fund of conversation, and never fails to entertain¹ his company with a variety² of thoughts and suggestions which are altogether new and uncommon. Whether it were out of respect for³ my way of living, or because it was his real opinion, he expressed the following curious idea : that it required much greater abilities to fill up and use to advantage a retired⁴ life than a life of business. On this occasion he made fun, very agreeably, of the busy men of the age, who only valued themselves for being in motion⁵ and passing from one unimportant action to another. In the heat⁶ of his argument, seeing a piece of money lying on my table, ‘ I challenge ’, he said, ‘ any of these active persons to produce half the adventures that this shilling piece has been engaged in, were it possible for it to give us an account of its life.’

My friend’s talk made so odd an impression upon my mind, that soon after I was in bed I fell without realizing it into a most unaccountable dream.

I thought that the shilling that lay upon the table

¹ entertain *v.*, *berē* amuse.

² variety *n.*, quantity of things different from one another ; quality of being different (*adj.* various).

³ out of respect for : in order to show respect to.

⁴ retired *adj.*, *berē* inactive, unoccupied (used of people who have ceased working owing to old age).

⁵ being in motion : *berē* doing something.

⁶ heat *n.*, *berē* excitement.

raised itself upon its edge, and turning the face towards me opened its mouth, and in a soft silver sound gave me the following account of its life and adventures :

‘ I was born on the side of a mountain, near a little village of Peru,¹ and made a voyage to England in a lump of silver, under the protection of Sir Francis Drake.[†] Soon after my arrival I was taken out of my native dress,[†] purified, naturalized, and put into the British fashion, with the face of Queen Elizabeth² on one side and the arms³ of the country on the other. Being thus provided, I found in me a wonderful desire to roam, and visit all parts of the new world into which I was brought. The customs of the people were very favourable⁴ to my natural disposition, since they passed me so fast from hand to hand that before I was five years old I had travelled into almost every corner of the nation. But in the beginning of my sixth year, to my unspeakable sorrow, I fell into the hands of a miserable old fellow, who locked me up in an iron chest, where I found five hundred more of my own quality⁵ who lay in the same captivity.⁶ The only relief⁷ we had was to be taken out and counted over in the fresh air every morning and evening. After an imprisonment⁸ of several years we heard somebody knocking at our chest, and breaking it open

¹ Peru : country in South America, where silver is found.

² Queen Elizabeth : Queen of England 1558-1603.

³ arms *n.*, special sign of a family or country such as is shown on a shield, flag, etc.

⁴ favourable *adj.*, suitable, of advantage to.

⁵ quality *n.*, *here* kind, class.

⁶ captivity *n.*, state of being a captive (prisoner) (*v.* capture).

⁷ relief *n.*, liberation from pain, anxiety, etc. (*v.* relieve).

⁸ imprisonment *n.*, state of being in prison.

with a hammer. This we found was the old man's heir,¹ who, as his father lay dying, was so good as to come to our rescue. He separated² us that very day. What was the fate of my companions, I know not. As for myself, I was sent to the inn for a bottle of wine. The inn-keeper gave me to a grocer, the grocer to a butcher, the butcher to a baker, and the baker to his wife, who made a present of me to a priest. After this manner I made my way merrily through the world ; for, as I told you before, we shillings love nothing so much as travelling. I sometimes brought in³ a shoulder of mutton,⁴ sometimes a book, and often had the satisfaction to treat⁵ a law-student at an eating-house, or carry⁶ him, with three friends, to the law-courts.

‘ In the midst of this pleasant progress† which I made from place to place I was arrested⁷ by a foolish old woman, who shut me up in a dirty purse, because of a foolish saying, “ That while she kept a Queen Elizabeth's shilling about her, she would never be without money ”. I continued here a close⁸ prisoner for many months, till at last I was exchanged for eight and forty farthings.⁹ ’

‘ I thus wandered from pocket to pocket till the beginning of the civil wars,¹⁰ when, to my shame be it spoken, I was employed in raising soldiers against the king ; for as I was of a very tempting breadth, a

¹ heir *n.*, person who inherits.

² separated : *suggests* spent.

³ brought in : by being spent.

⁴ mutton *n.*, meat of a sheep.

⁵ treat *v.* and *n.*, provide someone with a pleasure (*e.g.* a meal) and pay the cost.

⁶ carry : by paying for the carriage.

⁷ arrest *v.* and *n.*, *here* stop.

⁸ close *adj.*, *here* well guarded.

⁹ farthing *n.*, quarter of a penny.

¹⁰ civil war *n.*, war between two parties in the same country (*here* between Parliament and King Charles I, King of England 1625-49).

sergeant¹ made use of me to persuade country fellows to enlist² in the service of the parliament. As soon as he had made one man sure, his way was to oblige him to take a shilling of a thinner figure,[†] and then practise the same trick upon another. Thus I continued doing great harm to the crown.³

‘After many adventures, which it would be tiring to tell in full, I was sent to a young fellow in company with the will⁴ of his father who had lately died. The young fellow, who I found was very extravagant, made a great show of joy at receiving the will ; but opening it, he found himself disinherited,⁵ and cut off from the possession of a fair property, by virtue of⁶ my being made a present to him.[†] This put him into such a passion⁷ that, after having taken me in his hand and cursed me, he threw me away from him as far as he could fling⁸ me. I chanced to fall in an unused place under a wall, where I lay undiscovered and useless during the rule of Oliver Cromwell.⁹

‘About a year after the king’s¹⁰ return, a poor gentleman, who was walking there about dinner-time, fortunately cast his eye upon me, and, to the great joy of us both, carried me to an eating-house, where he dined¹¹ upon me[†] and drank the king’s health. When I came again into the world, I found that I had been

¹ sergeant *n.*, soldier in position of authority ; wears three stripes on his sleeve.

² *enlist v.*, become a soldier (on enlisting, a man is paid a shilling).

³ crown *n.*, here stands for king.

⁴ will *n.*, paper written by someone before death to show how his property is to be divided among his heirs.

⁵ *disinherit v.*, leave no property to someone who expects to inherit.

⁶ by virtue of : because of, through.

⁷ passion *n.*, here violent anger.

⁸ fling (flung) *v.*, throw violently.

⁹ Cromwell : ruled England 1649-60.

¹⁰ king : Charles II, 1660-85.

¹¹ dine *v.*, have dinner.

happier in my retirement than I had thought, having probably, by this means, escaped wearing an enormous pair of breeches.¹†

‘ Being now of great credit² and age, I was rather looked upon as a medal³ than an ordinary coin ;⁴ for which reason a gambler⁵ laid hold of me and changed me to a counter,⁶ having got together some dozens of us for that use. We led a miserable life in his possession, being busy at those hours when ordinary coins are at rest, and sharing the fate of our master, being in a few moments valued at a crown,⁷ a pound, or a sixpence, according to the situation in which the cards placed us.† I had at length the good luck to see my master broken,⁸ by which means I was again sent on my travels under my original character of a shilling.

‘ I shall pass over many other accidents of less importance, and hasten to that fatal calamity when I fell into the hands of a man who took me under ground, and with an unmerciful pair of scissors cut off my titles,[†] cut down my edges, reduced my shape, rubbed me to my inmost ring, and, in short, so spoiled⁹ and robbed me that he did not leave me worth a farthing. You may think¹⁰ what a confusion I was in to see myself thus reduced and disfigured.¹¹ I should

¹ breeches *n.*, trousers which reach only to the knees.

² of great credit : *here* held in great respect.

³ medal *n.*, piece of metal stamped in a special way, given as a reward for some service and worn upon the breast.

⁴ coin *n.*, piece of money.

⁵ gambler *n.*, person who tries to win money by playing games of chance.

⁶ counter *n.*, object that represents money in a gambling game.

⁷ crown *n.*, *here* five shillings.

⁸ broken : *here* with no money left.

⁹ spoil *v.*, *here* rob of value (*usu.* destroy beauty or use of something).

¹⁰ you may think: you can understand.

¹¹ disfigure *v.*, spoil the appearance of something.

have been ashamed to have shown my head had not all my old acquaintances been reduced to the same shameful figure, excepting some few that were pierced through the middle.[†] In the midst of this general calamity, when everybody thought our misfortune incurable and our case desperate, we were thrown into the fire[†] together, and—as it often happens with cities rising out of a fire—appeared with greater beauty and brightness than we could ever boast of before.

‘What has happened to me since this change of sex¹† which you now see, I shall take some other opportunity to tell. In the meantime I shall only repeat two adventures, as being very extraordinary, neither of them having ever happened to me above² once in my life. The first was my being in a poet’s pocket,[†] who was so taken with³ the brightness and newness of my appearance that it gave occasion to⁴ the finest humorous poem in the British language, entitled⁵ from me *The Splendid Shilling*. The second adventure, which I must not omit, happened to me in the year 1703, when I was given away in charity[†] to a blind man; but indeed this was by a mistake, the person who gave me having carelessly thrown me into the hat among a pennyworth of farthings.’

Adapted.

¹ sex *n.*, character of being male or female.

² above *adv.*, here more than.

³ taken with: delighted by.

⁴ give occasion to: be the cause of.

⁵ entitled *adj.*, having the title of, named.

SUGGESTED KEY QUESTION

In what different ways was the shilling spent?

NOTES

PAGE LINE

121 8 under the protection of Sir Francis Drake : Sir Francis Drake, the greatest seaman of Elizabeth's reign, brought treasure of all kinds to England from South America.

121 9 I was taken out of my native dress, etc. : the shilling was at first only a lump of silver ; in England it is changed into a piece of money. In this way it changes its dress, as it were.

122 16 progress : *n.* pro·gress ; *v.* progress·.

123 4 of a thinner figure : 'figure' means 'shape' as applied to a person ; the word is used here because the shilling speaks of himself as though he is a person.

123 14 by virtue of my being made a present to him : 'cut off with a shilling' is an expression used of someone who has been disinherited, owing to the custom of leaving such a person a shilling instead of the property he expected to inherit.

123 24 he dined upon me : he spent the shilling on his dinner.

124 3 an enormous pair of breeches : part of the ordinary clothing of the followers of Cromwell.

124 13 according to the situation in which the cards placed us : as the shilling is now only a counter, it has no particular value, but can be given any value suitable to the game.

124 21 cut off my titles, etc. : in old days some people used to cut the edges off silver coins and sell the silver.

125 4 pierced through the middle : so as to be worn on a chain. The coins being now very old are considered less as money than as curiosities of the past.

125 7 thrown into the fire : so as to be made into new coins.

125 11 change of sex : the shilling, after being remade, has the head of King Charles II on it instead of the head of Queen Elizabeth.

125 16 in a poet's pocket : this only happened once, because poets are supposed to be so poor that they have to spend their money as soon as they get any.

125 22 given away in charity : this is satirical. The writer is suggesting that people do not give away so much money in charity.

EXERCISES

A. 1. In what way did the writer's friend make fun of busy people ?

2. In what form was the shilling when it was 'born' ?

3. How did it come to be locked up in a chest ?

4. How was it liberated ?

5. Name as many ways as you can in which the shilling was spent.

6. How was it used against the king ?

7. By what trick did the sergeant persuade country fellows to become soldiers ?

8. Who threw the shilling away, and why ?

9. How did it become disfigured ?

10. How was it made more beautiful than before ?

11. Why, and in what way, did it 'change its sex' ?

12. What were its two adventures that it considered most extraordinary ? Why were they extraordinary ?

B. What nouns are formed from, or connected with, the following words ?

exhaust	converse	entertain	various	curious
able	move (2)	argue	active (2)	impress
arrive	pure	dispose	sorry	capture (2)
relieve	imprison	inherit (3)	separate	merry
satisfy	progress	employ	tempt	persuade
practise	extravagant	virtuous	present	discover
dine	retire	original	humor-	charitable
			ous	

C. For each word in List I, find a word of opposite meaning in the corresponding column of List II. (See p. 77 onwards) :

	(a)	(b)	(c)	(d)	(e)
I	folly	ragged	artificial	sociable	repose
	pride	foundation	civilized	rival	finite
	vanity	distinguish	stranger	liquid	pleasure
	emotion	professor	shout	freedom	mortal
	straight- forward	domestic	grand- father	old-fash- ioned	compan- ionship
	cruel	infinite	to-morrow	lessen	motion
	revenge- ful	laborious	adven- turous	tragedy	favourable
	vice	ignorance	source	similar	separate
	create	collect	content	poverty	harm
	abstract	vulgar	active	nonsense	passionate
	bitter	ancestor	hero	achieve	spoil
	energy	reconcile	liberate	physical	disfigure

	(a)	(b)	(c)	(d)	(e)
II	sweet	student	grandson	captivity	rest
	real	scatter	idle	modern	improve
	kindly	wild	natural	spiritual	labour
	indirect	polite	acquaint- ance	unfriend- ly	disadvan- tageous
	wisdom	descendant	coward	fail	solitude
	forgiving	limited	whisper	increase	unite
	laziness	tidy	timid	compan- ion	ever- lasting
	humility	easy	yesterday	comedy	pain
	virtue	roof	mouth	solid	benefit
	modesty	knowledge	imprison	unlike	undying
	destroy	quarrel	savage	wealth	beautify
	reason	confuse	dissatisfied	sense	calm

D. Supply the missing words. (See p. 77 onwards) :

1. A politician engages in p_____.
2. The Head of a school or university is sometimes called the P_____.
3. A man who plans buildings is an a_____.
4. A man who teaches in a university is a p_____.
5. A man who controls a business is a m_____.
6. A man holding a high position in a government is a m_____ of s_____.
7. A man who catches fish is a f_____.
8. A man who paints pictures is an a_____.
9. A man who sells tea, coffee, sugar, etc., is a g_____.
10. A man with special skill or knowledge is a s_____.
11. A man who keeps an inn, and a man who owns land, are both called l_____.
12. A man who takes people across water because there is no bridge is a f_____.
13. A man who makes bread is a b_____.
14. A man who tells beforehand what is going to happen is a p_____.
15. A man who receives money or property from somebody who has died is an h_____.
16. A man who sells meat is a b_____.
17. A soldier in authority who wears three stripes on his sleeve is a s_____.

E. Give short descriptions of the following. (See p. 77 onwards) :

1. bee, spider, silkworm
2. pig, goat, lion, turtle, snake, worm
3. gum, oil
4. lungs, limb
5. load, stock
6. beak, paw, gills, scales
7. net, hook, web, thread
8. harbour, pier
9. stable, palace, inn, prison

10. steeple, peal of bells, spire
11. hammer, scissors, needle
12. oil-skin, jersey, leggings, handkerchief, breeches, pocket
13. fair, market
14. pigeon, eagle
15. reins, whip, saddle
16. sheet (of boat), mast, sail
17. tempest, lightning
18. marsh, ditch, trench, drain
19. bridge, ferry
20. vegetable, fruit
21. foundation, beam, chimney
22. soil, pasture, field
23. by-way, road, path
24. shilling, farthing, pound, crown, coin, medal, counter
25. lump, edge, side

THE VOYAGE OF MAELDUNE

(Founded¹ on an Irish legend²)

By Alfred, Lord Tennyson (1809-92)

The theme of this poem is the folly and wastefulness of vengeance. It tells how Maeldune, the chief of the Isle³ of Finn, sets out with his men to avenge the death of his father, yet returns after enduring all manner of hardships without achieving his purpose, and with only a few of his men left alive. The theme, however, is not entirely tragic, because—as in *The Flood*—through suffering comes reconciliation, or at least forgiveness. Maeldune is not merely unsuccessful in his attempt to kill his enemy. Suffering teaches him wisdom, and he comes to realize that he has been squandering his youth and his energy in a cause which is not only foolish and unworthy, but which can produce nothing but further evil. Accordingly he allows himself to be persuaded to put aside his purpose; and as a result, a deadly quarrel which has already lasted through many generations is at length peacefully settled.

¹ found v., *bere* means an Irish legend is the foundation on which the story is built.

² legend n., story from the past, usually with some historical truth.

³ isle (poet.) n., island.

I

I I was the chief of the race—he had stricken my
father dead—
But I gathered my fellows together, I swore I
would strike off his head.
Each of them looked like a king, and was noble in
birth as in worth,
And each of them boasted he sprang from the
oldest race upon earth.
Each was as brave in the fight as the bravest hero
of song,
And each of them liefer had died than have done
one another a wrong.
He lived on an isle in the ocean—we sailed on a
Friday morn—
He that had slain my father the day before I was
born.

II

And we came to the isle in the ocean, and there
on the shore was he.
10 But a sudden blast blew us out and away through
a boundless sea.

III

And we came to the Silent Isle that we never had
touched at before,
Where a silent ocean always broke on a silent
shore,
And the brooks glittered on in the light without
sound, and the long waterfalls

Poured in a thunderless plunge to the base of the mountain walls,
And the poplar* and cypress* unshaken by storm flourished up beyond sight,
And the pine* shot aloft from the crag to an unbelievable height,
And high in the heaven above it there flickered a songless lark,
And the cock couldn't crow, and the bull couldn't low, and the dog couldn't bark.

And round it we went, and through it, but never a murmur, a breath—

20 It was all of it fair as life, it was all of it quiet as death,

And we hated the beautiful Isle, for whenever we strove to speak

Our voices were thinner and fainter than any flittermouse-shriek ;

And the men that were mighty of tongue and could raise such a battle-cry

That a hundred who heard it would rush on a thousand lances and die—

O they to be dumbed by the charm !—so flustered with anger were they

They almost fell on each other ; but after, we sailed away.

IV

And we came to the Isle of Shouting : we landed, a score of wild birds

Cried from the topmost summit with human voices and words ;

Once in an hour they cried, and whenever their voices pealed

30 The steer fell down at the plough, and the harvest died from the field,
 And the men dropped dead in the valleys, and half of the cattle went lame,
 And the roof sank in on the hearth, and the dwelling broke into flame ;
 And the shouting of these wild birds ran into the hearts of my crew,
 Till they shouted along with the shouting and seized one another and slew ;
 But I drew them the one from the other ; I saw that we could not stay,
 And we left the dead with the birds, and we sailed with our wounded away.

V

And we came to the Isle of Flowers : their breath met us out on the seas,
 For the Spring and the middle Summer sat each on the lap of the breeze ;
 And the red passion-flower* to the cliffs, and the dark blue clematis,* clung,
 40 And starred with a myriad blossom the long convolvulus* hung ;
 And the topmost spire of the mountain was lilies* in lieu of snow,
 And the lilies like glaciers winded down, running out below
 Through the fire of the tulip* and poppy,* the blaze of gorse, and the blush

Of millions of roses* that sprang without leaf or
a thorn from the bush ;
And the whole isle-side flashing down from the
peak without ever a tree
Swept like a torrent of gems from the sky to the
blue of the sea ;
And we rolled upon capes of crocus* and vaunted
our kith and our kin,
And we wallowed in beds of lilies, and chanted
the triumph of Finn,
Till each like a golden image was pollened from
head to feet,
50 And each was as dry as a cricket,* with thirst in
the middle-day heat.
Blossom and blossom, and promise of blossom,
but never a fruit !
And we hated the Flowering Isle, as we hated the
isle that was mute,
And we tore up the flowers by the million and
flung them in bight and bay,
And we left but a naked rock, and in anger we
sailed away.

VI

And we came to the Isle of Fruits : all round
from the cliffs and the capes,
Purple or amber, dangled a hundred fathom of
grapes,*
And the warm melon* lay like a little sun on the
tawny sand,
And the fig* ran up from the beach and rioted
over the land,

And the mountain arose like a jewelled throne
 through the fragrant air,
 60 Glowing with all-coloured plums* and with
 golden masses of pear,*
 And the crimson and scarlet of berries* that
 flamed upon bine and vine,
 But in every berry and fruit was the poisonous
 pleasure of wine ;
 And the peak of the mountain was apples, the
 hugest that ever were seen,
 And they pressed, as they grew, on each other,
 with hardly a leaflet between,
 And all of them redder than rosiest health or
 than utterest shame,
 And setting, when Even descended, the very
 sunset aflame ;
 And we stayed three days, and we gorged and we
 maddened, till every one drew
 His sword on his fellow to slay him, and ever they
 struck and they slew ;
 And myself, I had eaten but sparely, and fought
 till I sundered the fray,
 70 Then I bad them remember my father's death,
 and we sailed away.

VII

And we came to the Isle of Fire : we were lured
 by the light from afar,
 For the peak sent up one league of fire to the
 Northern Star :
 Lured by the glare and the blare, but scarcely
 could stand upright,

For the whole isle shuddered and shook like a
 man in a mortal affright ;
 We were giddy besides with the fruits we had
 gorged, and so crazed that at last
 There were some leaped into the fire ; and away
 we sailed, and we passed
 Over that undersea isle, where the water is
 clearer than air :
 Down we looked : what a garden ! Oh bliss,
 what a Paradise there !
 Towers of a happier time, low down in a rainbow
 deep
 80 Silent palaces, quiet fields of eternal sleep !
 And three of the gentlest and best of my people,
 whate'er I could say,
 Plunged head down in the sea, and the Paradise
 trembled away.

VIII

And we came to the Bounteous Isle, where the
 heavens lean low on the land,
 And ever at dawn from the cloud glittered o'er
 us a sun-bright hand,
 Then it opened and dropped at the side of each
 man, as he rose from his rest,
 Bread enough for his need till the labourless day
 dipped under the West ;
 And we wandered about it and through it. Oh
 never was time so good !
 And we sang of the triumphs of Finn, and the
 boast of our ancient blood,

And we gazed at the wandering wave as we sat by
 the gurgle of springs,
 90 And we chanted the songs of the bards, and the
 glories of fairy kings ;
 But at length we began to be weary, to sigh, and
 to stretch and yawn,
 Till we hated the Bounteous Isle and the sun-
 bright hand of the dawn,
 For there was not an enemy near, but the whole
 green Isle was our own ;
 And we took to playing at ball, and we took to
 throwing the stone,
 And we took to playing at battle, but that was a
 perilous play,
 For the passion of battle was in us ; we slew, and
 we sailed away.

IX

And we came in an evil time to the Isle of the
 Double Towers,
 One was of smooth-cut stone, one carved all over
 with flowers,
 But an earthquake always moved in the hollows
 under the dells,
 100 And they shocked on each other and butted each
 other with clashing of bells ;
 And the daws flew out of the Towers and jangled
 and wrangled in vain,
 And the clash and boom of the bells rang into the
 heart and the brain,
 Till the passion of battle was on us, and all took
 sides with the Towers,

There were some for the clean-cut stone, there
 were more for the carven flowers ;
 And the wrathful thunder of God pealed over us
 all the day,
 For the one half slew the other ; and after, we
 sailed away.

X

And we came to the Isle of a Saint who had
 sailed with St Brendan of yore ;
 He had lived ever since on the Isle, and his
 winters were fifteen score,
 And his voice was low as from other worlds, and
 his eyes were sweet,
 110 And his white hair sank to his heels and his white
 beard fell to his feet.
 And he spake to me : ‘ O Maeldune, let be this
 purpose of thine !
 Remember the words of the Lord when he told
 us “ Vengeance is mine ! ”
 His fathers have slain thy fathers, in war or in
 single strife,
 Thy fathers have slain his fathers, each taken a
 life for a life,
 Thy father had slain his father, how long shall
 the murder last ?
 Go back to the Isle of Finn and suffer the Past
 to be Past.’
 And we kissed the fringe of his beard, and we
 prayed as we heard him pray,
 And the holy man he assoiled us, and sadly we
 sailed away.

XI

And we came to the Isle we were blown from,
and there on the shore was he,

120 The man that had slain my father. I saw him,
and let him be.

Oh weary was I of the travel, the trouble, the
strife, and the sin,

When I landed again, with a tithe of my men,
on the Isle of Finn.

SUGGESTED KEY QUESTION

What is the effect of excess? How does this apply to people whose minds are fixed upon a single idea or purpose?

NOTES

LINE

4 *spring* (sprang, sprung) *v.*, *here* be descended from.
 6 *liefer* had died (*poet.*) : would rather have died.
 13 *brook* *n.*, little river.
 14 *base* *n.*, bottom, support, foundation.
 15 *poplar, cypress* *n.*, trees (*see* pictures).
flourish *v.*, grow vigorously, be successful (*also, of a weapon,*
shake threateningly).
 16 *pine* *n.*, evergreen tree (*see* picture).
 17 *flicker* *v.* and *n.*, move lightly and unsteadily like a flame.
lark *n.*, small bird which flies high into the air singing, then
 drops suddenly like a stone.
 18 *crow* (*crew or crowed*) *v.* and *n.*, *here* cry (of a cock).
low *v.*, cry (of a cow or bull).
 22 *flittermouse* (*poet.*) *n.*, for bat (mouse-like creature with wings
 which flies at night).
shriek *n.* and *v.*, scream.
 24 *lance* *n.*, spear carried by horse-soldier.
 25 *fluster* *v.*, throw into confusion.
 29 *peal* *v.*, *here* sound shrilly like bells.
 30 *steer* *n.*, bull.

31 *lame* *adj.*, disabled in the leg.

32 *dwelling* *n.*, home of any sort (*v. dwell*: live in a place).

38 *lap* *n.*, from the waist to the knees of a person sitting. (*poetical imagery*: the breeze is pictured as nursing both the spring and the summer; that is, the sweet smells of the spring and summer are carried on the breeze).

39 *passion-flower, clematis* *n.*, climbing flowers (*see pictures*).

40 *myriad* *adj.*, 10,000, and so a countless number.
convolvulus *n.*, climbing flower (*see picture*).

41 *lily* *n.*, flower, usually white (*see picture*).
in lieu of: instead of.

42 *glacier* *n.*, ice-river in mountains.

43 *tulip, poppy* *n.*, flowers, usually red (*see pictures*).
blaze *n.* and *v.*, furious burning (*here* burning in appearance because of the bright yellow of the flowers).
gorse *n.*, thorn-bush with yellow flowers.
blush *n.* and *v.*, redness (*usu.* of blood in the face).

44 *rose* *n.*, large beautiful flower of many different colours and sweet smell (*see picture*).

46 *gem* *n.*, jewel.

47 *crocus* *n.*, flower of different colours which grows close to the earth (*see picture*).
vaunt *v.*, boast.
kith and kin: family, relations, ancestors, etc.

48 *wallow* *v.*, roll about, usually in water or mud.
chant *v.* and *n.*, sing.
 Finn: principal hero of many Irish legends; supposed to have lived in third century A.D.

49 *pollened*: covered in pollen (yellow powder in a flower).

50 *cricket* *n.*, insect with shrill cry (*see picture*).

53 *bight* *n.*, curve in river, shore, etc., forming little bay.

54 *naked* *adj.*, bare.

56 *purple* *adj.* and *n.*, colour formed by blue and red mixed together.
amber *adj.* and *n.*, yellow (colour of a certain gum).
fathom *n.*, (*a sea-term*) a length of six feet.

grape *n.*, fruit from which wine is made (*see picture*).

57 *melon* *n.*, large juicy fruit (*see picture*).
tawny *adj.*, yellowish brown.

58 *fig* *n.*, fruit-tree, *also* fruit of the tree (*see picture*).
riot *v.* and *n.*, run wild (*usu.* of crowd of people).

59 *fragrant* *adj.*, sweet-smelling.

60 *plum, pear* *n.*, fruits (*see pictures*).

61 *crimson, scarlet* *adj.* and *n.*, different tints of red.
berry *n.*, little round fruit which grows in bunches (*see* picture).
bine *n.*, climbing plant.
vine *n.*, plant on which grapes grow.

62 *poisonous* *adj.*, containing poison (substance harmful to life if eaten, drunk, or allowed to enter the blood.—*Here* harmful to the mind, rather than to the body).

64 *leaflet* *n.*, little leaf.

65 *rosy* *adj.*, red.
utterest *adj.*, extreme.

66 *even* (*poet.*) *n.*, evening.

67 *gorge* *v.*, eat very greedily.

69 *sparely* *adv.*, moderately, only a little.
sunder (*poet.*) *v.*, separate.
fray (*poet.*) *n.*, fight, battle.

71 *lure* *v.* and *n.*, attract, draw into a trap.

72 *league* *n.*, distance of three miles.

73 *glare* *n.* and *v.*, strong shining (*also* fierce gaze).
blare *n.* and *v.*, loud rough noise ; roar.

74 *mortal affright* : fear of losing one's life.

75 *giddy* *adj.*, unsteady ; feeling as though everything is turning round.
crazed *adj.*, maddened.

78 *bliss* (*poet.*) *n.*, very great joy.
Paradise *n.*, Heaven.

80 *eternal* *adj.*, enduring for ever (*n.* eternity).

83 *bounteous* *adj.*, producing in great quantities.

89 *gurgle* *n.* and *v.*, noise made in the throat.

90 *bard* (*poet.*) *n.*, poet and singer of old days.
fairy *n.*, spirit living in woods, caves, etc.

91 *yawn* *v.* and *n.*, open the mouth wide when sleepy.

98 *carve* *v.*, cut in wood or stone (*also* cut up meat).

99 *earthquake* *n.*, violent shaking of the earth.

100 *butt* *v.* and *n.*, hit with the head, like a goat.
clash *n.* and *v.*, sound of metal being struck.

101 *daw* *n.*, for jackdaw : fairly large and very noisy bird.
jangle *v.*, sound out of tune, usually of bells.
wrangle *v.*, quarrel noisily.
in vain : vainly, uselessly.

102 *boom* *n.* and *v.*, deep musical sound.

104 *carven* : *poet.* for carved.

105 *wrathful* *adj.*, very angry.

107 St Brendan : an Irish saint (484-577).
of yore (*poet.*) : in the old days.
108 winters : *for* years, age.
112 'Vengeance is mine !' : *from* the Bible (*Romans* xii. 19).
116 *suffer v.*, *here* allow.
117 *fringe n.*, edge of something soft.
118 *assoil v.*, declare sins to be forgiven after repentance.
122 *tithe n.*, tenth part.

EXERCISES

A. 1. What wisdom did Maeldune learn through suffering ?
2. What was the purpose of Maeldune's expedition ?
3. How did silence affect Maeldune's men ?
4. How did shouting affect them ?
5. Why did they find the Isle of Flowers hateful ?
6. Why were they maddened by the Isle of Fruits ?
7. Why were they tempted by the undersea isle ?
8. Why did they become dissatisfied in the Bounteous Isle ?
9. Why did they begin fighting in the Isle of the Double Towers ?
10. How did the Saint persuade Maeldune to forgive his enemy ?

B. What nouns are formed from, or connected with, the following words ?

found	avenge (2)	endure	achieve	reconcile
forgive	succeed	energetic	believe	poisonous
please	eternal	passionate	remember	strive

C. Arrange the words in List II under the headings in List I.
(*See* earlier passages) :

I	tree	flower	fruit	bird	insect	animal
II	bull	willow	chestnut	fir	apple	silkworm
	spider	bear	chicken	goat	pigeon	eagle
	lion	pine	lark	bat	cattle	lily
	rose	grape	fig	plum	pear	berry

D. Answer the following questions with complete sentences.

(See earlier passages) :

1. When does a person
sneeze, choke, scream, shudder, scold, sigh, boast,
yawn ?
2. When is a person or animal
blind, deaf, dumb, lame, naked ?
3. What birds or animals
neigh, growl, bark, crow, low, sing ?
4. Of what colour, or colours, is a
fir, apple, eagle, lion, lily, rose, grape, plum ?

E. Put the following words into sentences, using each one in
two or more different meanings. (See earlier passages) :

race	fair	treat	endure	point
open	expression	fool	civil	plant
stand	sense	vain	settle	oblige
waste	gorge	replace	gloomy	dim
shoot	upright	fearful	try	passion
wrong	view	row	branch	carriage
account	hall	own	course	spin
charge	ease	odd	sway	ground
feature	bar	blow	arms	crown
will	found	spring	even	suffer

REVISION EXERCISES

A. Go through the vocabularies and put the words, where possible, to the following tests :

1. Find other words of similar meaning.
(e.g. Type : class, kind, sort.)
2. Find other words of opposite meaning.
(e.g. Descend : ascend, mount, rise, climb.)
3. Find other words of the same root, but different parts of speech.
(e.g. Invent : inventor, invention, inventive, inventiveness.)

4. Use as different parts of speech, but keeping the same form.

(e.g. Waste : Do not waste your money (*v.*)
 Idleness is a waste of time (*n.*)
 It was waste land where nothing would grow (*adj.*.)

5. Find completely different meanings.

(e.g. Endure : He could not endure the pain
 Nothing can endure for ever.)

B. *Example* : Artist : An artist paints pictures.

Find the words in the vocabularies which are the names of people, and describe their work.

C. Name as many examples as you can of the following :

1. Good qualities.	6. Happy feelings.
2. Bad qualities.	7. Unhappy feelings.
3. Thought.	8. Violent feelings.
4. Will.	9. Gentle feelings.
5. Actions.	10. Bodily feelings.

D. *Example* : The body : whiskers, lung, lap, etc.

The whiskers grow on the cheeks.

Find all the words you can referring to the following, and make a simple sentence with each word :

1. The body.	6. Trees, fruits, flowers.
2. Clothes.	7. Birds, animals.
3. Tools.	8. Travel.
4. Buildings.	9. Mountains.
5. Ships.	10. Land and sea.

E. *Example* : The gipsies *are to be found in* every country in Europe.

Eagles *are to be found in* the mountains.

Go through all the exercises on expressions, and put each expression into a sentence of your own.

F. *Example* : sink : drown

1. If the boat sinks, they will drown.
2. If the boat sank, they would drown.
3. If the boat had sunk, they would have drowned.

In the same way make three sentences using the following pairs of verbs :

wind (of road)	take time	cling	(not) slip
wind (of thread)	hold fast	swear (vow)	make
bid (farewell)	leave	weave	endure
bid (order)	do	spin (of thread)	break
seek	find	spin (of a coin)	stand on edge
strive	achieve	fling	break
slay	repent	spring	reach
wring	dry	crow	hear

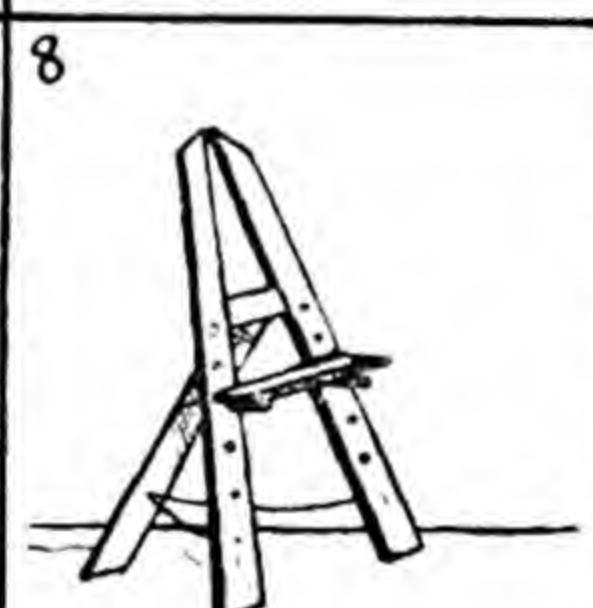
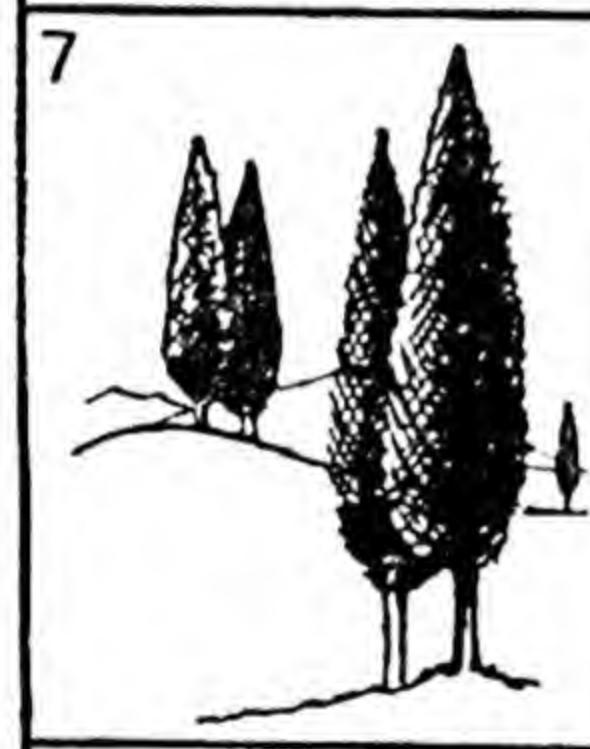
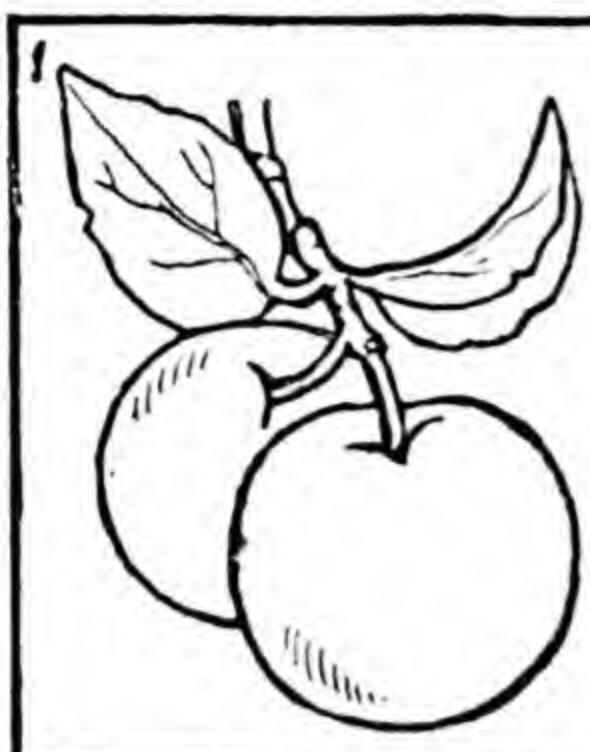
G. *Examples* :

1. Dear : *endear* ; Strength : *strengthen*.
2. Sleep : *asleep*.
3. Place : *replace*.
4. Upper : *uppermost*.
5. Agree : *disagree* ; Understand : *misunderstand*.
6. Just : *unjust* ; Distinct : *indistinct* ;
Mortal : *immortal* ; Regular : *irregular*.

Find as many examples as you can of words similarly formed.

H. Describe the following terms :

Story	Comedy
History	Tragedy
Biography	Essay
Satire	Poetry



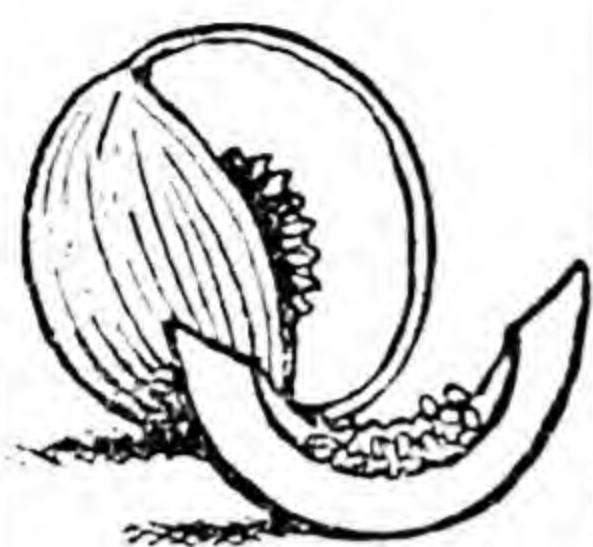
1. Apple.
2. Berry.
3. Clematis.

4. Convolvulus.
5. Cricket.
6. Crocus.

7. Cypress.
8. Easel.
9. Fig.

10. Fir.
11. Grapes.
12. Lily.

13



14



15



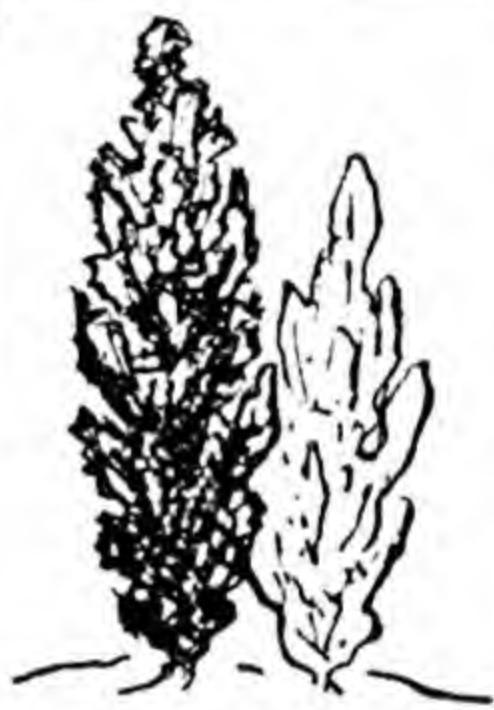
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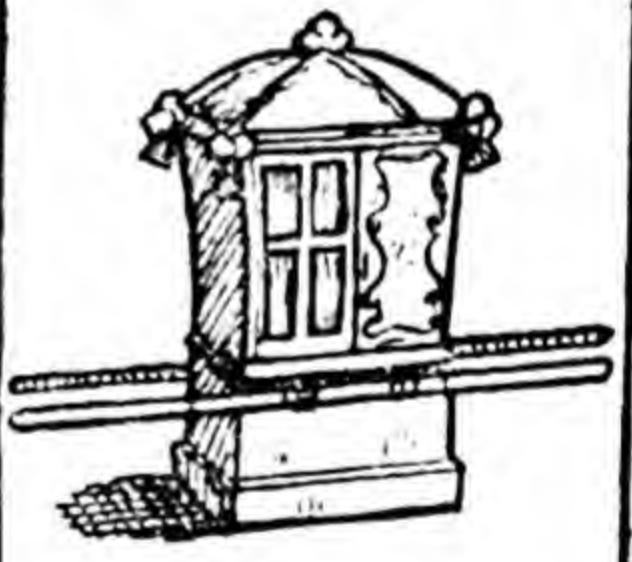
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13. Melon.

14. Passion flower.

15. Pear.

16. Pine.

17. Plum.

18. Poplar.

19. Poppy.

20. Rose.

21. Sedan chair.

22. Spider and cobweb.

23. Tulip.

24. Turtle.

REFERENCE GLOSSARY

REFERENCES are given to the page on which a definition or illustration of each 'new' word is printed.

The meanings, often special, of words in *italic* type, although necessary to the passage in which they were written, need not be fully learnt at this stage. If they are used again in later books in this series their definitions will be repeated.

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